

SQUARE DANCING

JUNE, 1978

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27th

NATIONAL
CONVENTION

 OKLAHOMA CITY



official magazine of The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We were pleased to see the reprint of the Coleman article in the April issue of **SQUARE DANCING**. Since writing this, they have re-joined square dancing by organizing a new club at their church.

Vern and Betty Gibbs
News Notes

Albuquerque, New Mexico

It's always nice to hear of a dropout who has found a way back into the activity. — Editor

Dear Editor:

I have often wondered if it wouldn't be a good idea to change the square and round dance sequence to a more equitable arrangement. For example, one patter call, one round dance, one singing call, one round dance; this sequence to be repeated throughout the dance

session. The existing double-headed square dance and round dance sequence is quite exhausting to the large segment of older
(Please turn to page 55)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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RED HOT



SQUARE DANCE STAMP CACHET -- UPDATE: Almost 5,000 of the cachets have been ordered. This is far more than we had anticipated so it may take a little time to receive yours. The first day cancellation was extended into the second week in May, which means that some may not yet have received their first day covers -- thank you for your patience.

NATIONAL CONVENTION SCORE CARD: Latest pre-registration figures show 17,414 registered as of the end of April. All fifty states plus the District of Columbia and Canada are represented. Delegates are also coming from the Canal Zone, England, Saudi Arabia, Japan, W. Germany, United Arab Republic and Bolivia.

SQUARE DANCING IN THE NEWS: Easy Living, a slick publication created for savings and loan organizations, in its spring issue included a three-page coverage of the activity in full color. A recent issue of Yankee Magazine had a colorful coverage of current day square dancing. One of the best eye-catching presentations appears in the spring issue of Beautiful British Columbia.

BUD KNOWLAND PASSES: Killed in an automobile accident in Phoenix, Arizona, on May 2nd, Bud, along with his wife, Lil, had long been associated with Round Dancer Magazine. We join his many friends in extending our heartfelt sympathies to Lil.

PREFERENCE POLL: **SINGING CALLS** are Some Broken Hearts Never Mend, Me and Millie, Love's Gonna Live Here, Knee Deep and Some Do, Some Don't. **ROUNDS** are Sandy's Waltz, Nickelodian, Them Old Songs, Tuxedo Junction and Let's Cuddle. Our thanks to those of you who responded to our request and sent in your choices. Keep them coming!

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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A black and white line drawing of a woman in profile, facing right. She is wearing a strapless, floor-length dress with a very full, ruffled skirt. Her hair is pulled back into a bun. She is standing with her feet slightly apart, wearing simple flat shoes.

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OKLAHOMA



End of the Trail statue and night skyline beckon square dancers to Oklahoma City.

WELCOME to the 27th June 22, 23, 24

THE BIG MONTH is finally here. It's Convention time once again and the square dancers in Oklahoma extend to all a warm welcome to come and "Try our brand of Western hospitality."

An expected gathering of more than 20,000 square dancers from as far away as Japan, Saudi Arabia and Germany will be converging on Oklahoma City and the mammoth Myriad Convention Center starting in the middle of the month. Finally on Wednesday night, June 21st, the pre-Convention celebrations will come to a head with the traditional trail-end dances. Then, bright and early Thursday morning, June 22nd, the doors open and the three-ring circus of square dancing will get under way.

You'd think that after 26 years these annual National Square Dance Conventions would simmer down to a routine affair, but not so. Each year's event is hosted by a brand new collection of enthusiasts — square dancers who are proud of their own area and are looking forward to the opportunity of showing off what their local square dancers have to offer.

Come Prepared For a Great Time!

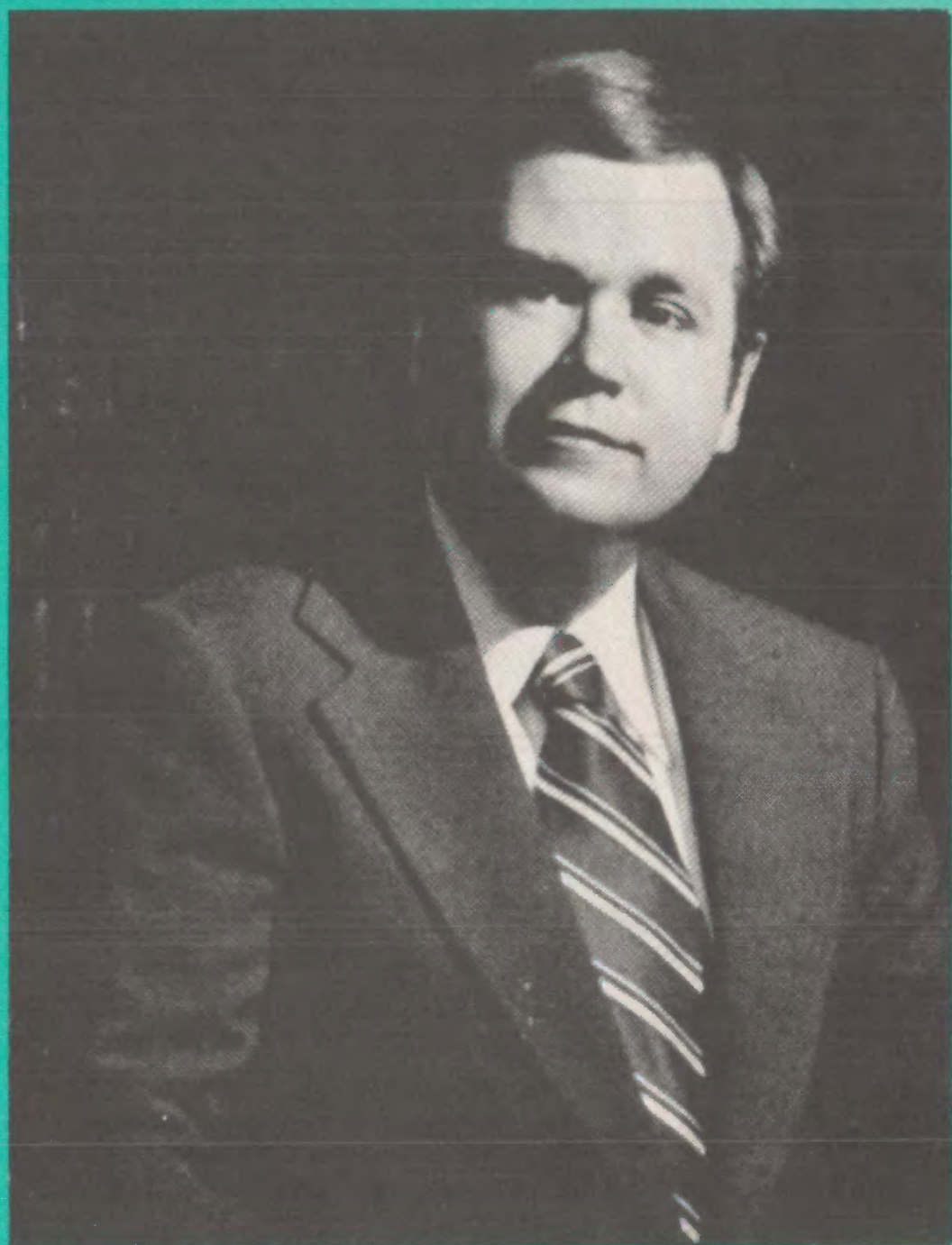
You can always count on some of the regular features of these national events — the

dancing in great halls to fabulous callers, the exhibitions, panels, clinics and the booths of hundreds of commercial exhibitors. However, each Convention has something special of its own that others do not offer. Oklahoma, for example, is proud of its western heritage and both at the Convention and in the pre-Convention and post-Convention periods delegates will have an opportunity to look around and find much of interest.

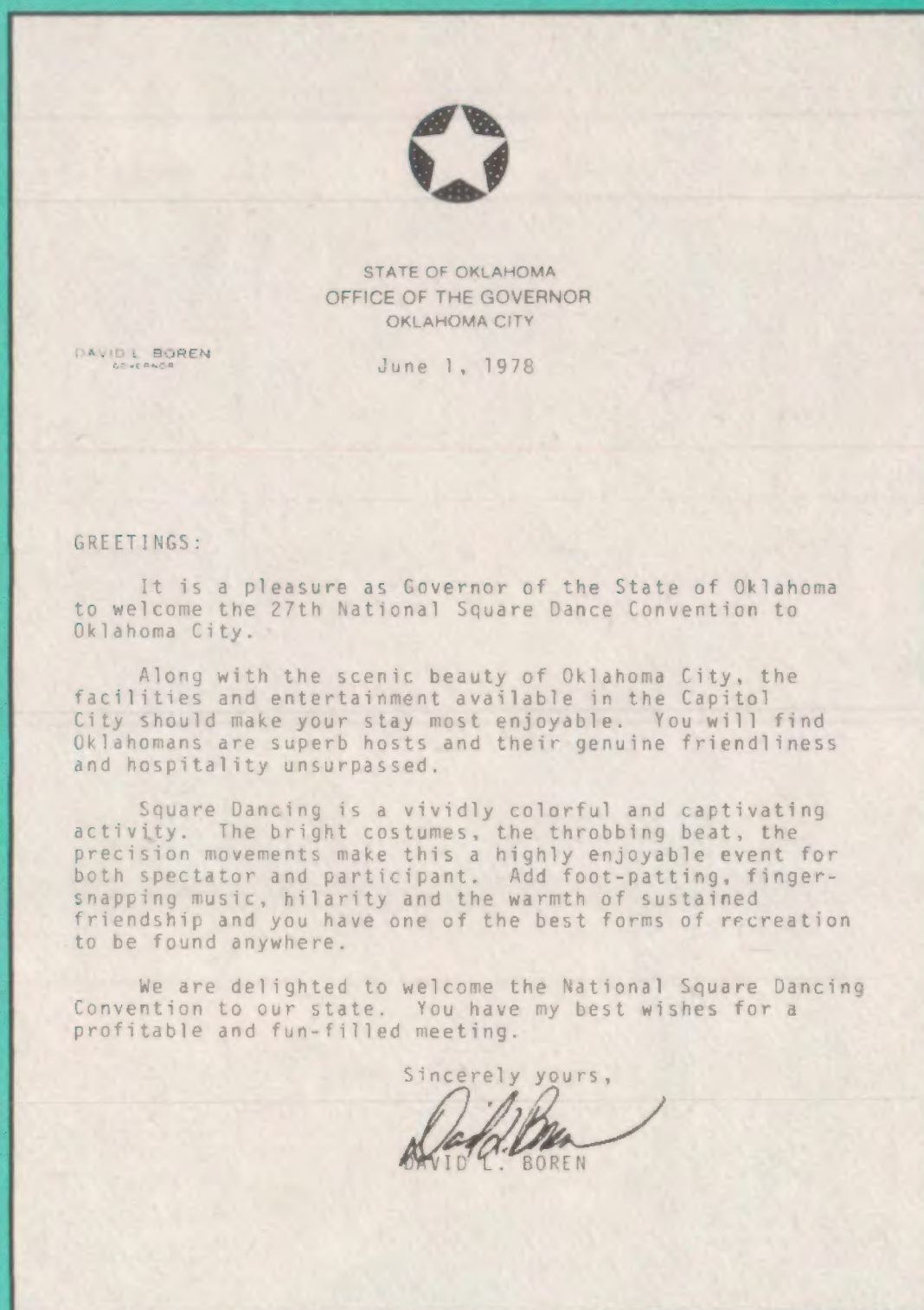
Veteran Convention goers need no reminders on how to get the most enjoyment out of one of these biggies. The newcomer, however, sometimes needs to be cautioned that with as many as a dozen different events going on simultaneously, it's virtually impossible to be everywhere at one time.

As a matter of fact, decide before you go that you're going to spend some time just catching your breath, perhaps sitting up in the stands and watching as others dance or joining the crowds that attend the sit-down discussion sessions.

Long a part of the National Convention picture, and the element that sets off the Conventions from the general run of festivals, are these clinics and panels which serve as an



Governor David L. Boren extends his official greetings (right) to square dancers everywhere.



interchange of ideas and bring new dimensions to club programs throughout the world. Attend one of these club-idea panels and take home with you suggestions that other dancers, clubs and associations have found to be successful in their own area. Consider yourself more than just a dancing participant. Think of yourself as a *delegate*. If you come from a great distance, your presence at a National means that when you get to your own area you are in a position to share with the dancers some of the ideas and thoughts that you gleaned from attending the various discussion groups.

Don't overlook the unique showcase of ideas. Usually set aside in a special area of the Convention complex, displays by clubs, associations and unusual square dance foundations will make you aware of the great scope this activity has covered in recent years. Spend time, too, in visiting the commercial booth area. Not all dancers are fortunate enough to have well-stocked square dance stores in their home areas where they can purchase clothing, equipment,

records, books, etc. This is your opportunity to fill some of these needs.

Youth In Square Dancing

More and more each year the teens, pre-teens and college age square dancers have found special parts of the dance program geared to their needs. Many of the outstanding callers registered for the Convention will be giving their all in the rooms set aside for youthful dancers. With several moves afoot to coordinate these youth dance programs around the world, what better place to get acquainted with your counterparts than at these sessions at the National?

Contras, too, have received increased attention at these yearly conclaves. Clinics and panels covering every aspect from the teaching and prompting of contras, to the organization of contra clubs and the introduction of contras to currently active square dancers, are discussed. Actual dance sessions provide the newcomer an opportunity to learn what contras are all about and the veterans an opportunity to

dance to different callers.

Caller Training

One of the major features at one of these Nationals is the three-day program of the caller's seminar. A special project of the National Square Dance Convention Executive Board, these programs are designed for the budding caller as well as the veteran, and feature a staff of three topnotch leaders in the field. The clinics are open without additional charge to all who are interested in calling. You'll find the times and places of the sessions listed in the Convention program. This year's leaders include Bob Van Antwerp and Osa Mathews of California and Harper Smith from Texas as the extremely capable staff.

Whether this is your first Convention or your 21st, you're bound to have a great time. You'll marvel at the fact that this many dancers can gather from so many areas and get along so well together. Without a doubt this event is the largest Convention of participants where each individual in attendance pays his own way. Experts in the field of commercial conventions wonder at the fact that these big events are run entirely by hobbyists — amateurs, if you will, whose success is based largely on their enthusiasm and love for square dancing.

Here are some of the last minute flashes from Oklahoma City along with reminders of a number of events that you will want to attend.

Education Programs

Harvey and Millie Garrett, Chairmen of the

Education Committee have announced that the Round Dance Education Program has been finalized and completely staffed. A Round Dance Seminar, conducted by Wayne and Norma Wylie, St. Charles, Missouri (Mesa, Arizona), is scheduled for Friday from 2:00 to 5:00 P.M. Jack and Alma Bassett of Boalsburg, Pennsylvania, will conduct a Teaching Technique Clinic on Thursday from 11:30 A.M. to 1:00 P.M. Roy and Phyllis Stier of Santa Barbara, California, will be in charge of a Latin Clinic on Friday from 11:30 A.M. to 1:00 P.M.

An International Clinic by Glen and Elaine Dolmar of Waukegan, Illinois on Saturday, a panel on Round Dance Club Potpourri, moderated by Frank and Phyl Lehnert of Ohio, on Thursday, Choreography Panel on Friday moderated by Manning and Nita Smith, Bryan, Texas, and the Terminology Panel on Saturday directed by Gordon and Alma Potts, round out the program.

One of the highlights of the Education Program will be the Club Leadership Seminar. It is planned for four two-hour sessions and subjects to be taken under consideration and discussion include Beginner Classes, Activities and Special Events Planning, Developing and Maintaining Your Club and Developing Leadership.

Wade and Gloria Driver will conduct a clinic for beginning cloggers on Thursday, Friday, and Saturday mornings. They would like to remind all of their clogging friends to

Home of many world famous rodeos, Oklahoma City will provide a special rodeo program just for participants of the 27th Annual Convention.



Just one of many attractions in and around Oklahoma City is the National Cowboy Hall of Fame. The entire West and all great westerners in a magnificent structure!



refrain from clogging in the squares during the dances.

For the Ladies

On Thursday night a panel will be featured which will be of interest to all the ladies. Called Petticoat Power, the panel will explore the role of women in square dancing. The discussion planned will touch on all phases of women's activities.

Then, on Friday night a panel covering the role of the caller's spouse will be held. Subjects will range from supporting the caller-spouse to raising a family and handling difficult dance situations.

Exhibition time at any Convention provides the opportunity to "sit a spell," relax and rest. There are bound to be exhibitions that will be of interest to everyone. You'll have the opportunity to watch the youngsters perform, clogging groups will be on hand and every phase of the activity will be represented. And round dancers are reminded that all the rounds to be taught at the workshop sessions will be showcased each day. Check your Convention programs for the time and place.

Hospitality — Oklahoma Style

In keeping with the invitation, "Try our brand of western hospitality," several hospitality rooms will be available at the Myriad Center throughout the Convention. Members of the National Executive Committee will be provided a suite for their use, designated the "V.I.P. Room." Callers will appreciate the "Callers' Hospitality Room." In addition, callers attending the National can avail themselves of a practice room and storage area for their records and equipment.

Other rooms are being set aside for solo dancers, Convention workers, Overseas Dancers and a "Next Convention Cities Hospitality Room." Look for the wearers of ribbons stating, "Ask Me," and don't hesitate to ask for any assistance needed. Above all, participate in that which pleases you — *and enjoy!*



THE NEW 1978-79 WORLD-WIDE SQUARE DANCE DIRECTORY DO YOU WANT EXTRA COPIES?

All subscribers to this publication will receive a copy of this comprehensive, annual world directory as a part of the August issue. Many of you have written us in recent years telling us you'd like to share the information with friends or take the Directory with you on a summer tour — but you didn't want to risk your one and only copy. A limited quantity of extra copies of the August issue, which sells for \$1.00, will be available if ordered in advance. Price per copy is \$1.00, 6 copies for \$5.00, postpaid. Orders must be received by July 1st and copies will be shipped about July 15th.

In the case of non-subscribers, new subscriptions received by July 1st will start with the August issue. Regular price is \$7.00 per year. Use the regular subscription order form on page 85, or send in the information with your check.



AS I SEE IT

bob osgood

June, 1978

THE NATIONAL Square Dance Convention idea was still pretty much of a baby back in April, 1955, when Oklahoma City prepared to host Convention Number 4. There was always an aura of wonder and disbelief at these early conventions. Folks were amazed that so many people could gather from so many parts of the world and be able to dance together. Here, in 1955, new ideas were still being tried out. Among other "specials" there was to be a television broadcast coast-to-coast and "in living color!"

The big thrill for many of us was getting acquainted, for the first time, with callers and dancer leaders whose names were familiar but whom we had never met before. Even folks like Bob Van Antwerp from our own area and others like Marshall Flippo and Les Gotcher we were meeting for almost the first time.

Everything was running smoothly. The crowd was larger than had been anticipated, but this posed no problem for that Saturday afternoon the dancers would overflow onto the sidewalks and streets around the Convention Center where they could dance.

But then it's always the unusual things that come up that help us to remember the big events. In Oklahoma City that April Saturday afternoon 23 years ago it was the weather. As we recall, it was great weather for square dancing on Thursday and Friday. Even the Washingtonians, familiar with the blessing of natural air-conditioning, were pleased. They were pleased, up until the middle of the afternoon on Saturday.

Have you ever been in a true, honest-to-goodness, midwest dust storm? One that turns the sky bright red, that sifts the dust under doors and cracks and congeals into mud puddles inside the air conditioning units? For many of us that was the dust storm to end all dust

storms. To the hearty Okies, perhaps it was "no big deal."

Although it meant a bit of crowding as the dancers were moved indoors, the program went on as planned and later that evening the storm dissipated and blew itself out on the prairies. And after all these years we haven't forgotten the time the dust tried to get the better of the square dancers — *and failed.*

☆☆☆

No need to worry this year. The Convention Center is a giant complex and the other facilities being used for the Convention should adequately take care of the many thousands who will be attending. It will be fun to see the old friends once again and we note, from reading the press releases, that quite a number who were active back in Oklahoma's first Convention experience are still on the scene, busy as ever.

Moving Toward Tomorrow

THE BIG NEWS for many of us these past few weeks has been the successful completion of the 5th CALLERLAB Convention held in St. Louis late in March. At the last night banquet we were sitting where we could look out at the rows of tables that filled the giant dining hall of the Chase Park Plaza Hotel and at the more than 1,000 callers and their wives and husbands who had come from more than 40 states, eight Canadian provinces and two countries overseas.

Could it be possible that all of this had grown out of a meeting of just 14 callers who had sat at a similar, though much smaller, banquet in February, 1971?

Even in our wildest dreams none of us could have guessed at the rapid growth of the callers' group. The excellent handling of this gathering was proof that the square dance caller of today was and is a professional. Every aspect of the

Convention testified to this.

"Just think," one of the delegates said to us, "every one of the callers in this hall is paying his own way. No corporations are picking up the tab. Nobody is paying for the air fares, the hotel rooms or the meals. It's a certain proof of dedication." Indeed it was.

Somebody had guessed that to attend these three days of meetings, the total costs to the delegates, including the loss of income from dances that would not be called, must have been half a million dollars. At the same time the good that results from one of these nose-to-nose meetings is impossible to translate into dollars and cents.

Here at one table was a caller the caliber of a Bob Fisk and beside him a club caller from a little town in Montana and across the table a lady caller from California. "I've been calling almost five years," one young caller was saying to another with whom he was just getting acquainted. "How long have you been calling?" "Well now," replied his new friend, "the first calling I did was back in 1933 . . ."

There is little that is predetermined at one of these Conventions. Each of those who make up the Board of Governors has one vote, the same as any other member. It's an extremely democratic group. The major interests vary individually from those involved only in one-night stands to those who make their living calling the more advanced figures. There are specialists in the field of contras and those who take an active part in teaching and cueing rounds, but when everyone gets together the talk all centers on just one big square dance activity. Those who might appear to be competitors on the outside find that they are, in a way, members of the same fraternity. The name of the game is cooperation — working together. In this issue, starting on page 14, we'll bring you some eyewitness progress reports of CALLERLAB 1978 and how its members are "Moving Toward Tomorrow."

Just What Is An Association?

IN LINE WITH our recognition program of saluting the hard workers in square dancing, SIOASDS prepared a special document to be offered without charge to outgoing *association* presidents. Called the Certificate of Excellence, the diploma-like scroll was designed

for those who have finished a term as the president of a square dancer, caller or round dance leader *association*. There are probably a total of 500 of these groups scattered around the world and this pilot project could easily handle this number of certificates each year.

For some reason we have been deluged with letters from enthusiastic members of square dance *clubs* who would like to salute their outgoing president with one of these certificate. Doubtless the idea is a good one, but we are not quite yet in a position to turn out what might be 10,000 or more certificates each year to the leaders of all clubs, so we're taking this opportunity to explain: A square dancers' *association* is a representative organization made up of *many* square dance clubs. The sizes vary from as few as six clubs to over 300 in a single association. Of course, a callers' *association* is an organization made up of the caller-leaders in a given area just as a round dance teachers' *association* is made up of those leaders in round dancing covering a certain geographical area.

Those of you who have requested the certificates for *club* presidents must forgive us. Eventually we may be able to enlarge the scope of this service, but for the time being, at least, we are only geared up to send the certificates of excellence to outgoing *association* presidents. *Hope that's clear.*

If The Shoe Fits

A YOUNG LADY in Southern California has an unusual problem. Her left foot has a shoe size of 6 Medium, while her right foot requires a 7½ Medium-to-wide shoe size. This may not seem like a big deal to you ladies who can mosey into a shoe store and effortlessly slip into a pair of 6 Mediums, but if you happen to be one of those with two different size feet then you, of course, can appreciate the situation.

For this square dancer it means that when it's time to purchase a new pair of shoes the expensive solution is to buy two pairs, which means that there will be an unused right 6 Medium and left 7½ Medium-to-wide. At first shoe stores and then shoe manufacturers were contacted to see whether they might be able to supply mixed pairs, but evidently this rather obvious solution was not feasible.

The next step is to see whether there are

others in a similar circumstance who, if put in contact with their "mirror image," might strike up a mutual benefit shoe exchange program.

WANTED: Lady square dancer with a left shoe size 7½ Medium-to-wide and a right shoe size 6 Medium. Object — a trade.

If you are a match mate for the lady whose example we have used here, drop us a note and we'll see that your letter is forwarded to her. If there are others in the same boat, whether men or ladies, let us know and we'll publish your shoe sizes together with your name and address and let you work it out from there. This appears to be a Cinderella story in reverse but it does pose a problem for those involved and we'll be happy to help, if we can.

Dance A While

FOR SOME REASON we've tended to wax nostalgic this month, but then we seem to have had a number of reminders of the past come across our desk recently. As an example, here for review is the latest edition of *Dance A While*, a marvelous book now in its fifth printing, written by Jane Harris, Anne Pittman and Marlys Waller. According to the copyright notice it's been 28 years since the first of these books came on to the dance scene and we have copies of all five of the editions.

If memory serves us correctly, the first time we met these three ladies was when they served as co-editors of the Texas publication "Foot 'n Fiddle." We were in Texas for one of the early festivals and in the course of an evening's dancing had the unique honor of being invited out to breakfast the following morning by all three. "You be ready at 8:00 in the morning and we'll pick you up in front of your hotel and take you to the Shamrock," were the instructions.

The Shamrock Hotel was then, and perhaps still is, one of the finest showplace hotels in the country. We'd heard a lot about it and the pleasure of being squired by this trio of young ladies was almost equalled by the anticipation of a meal and a visit.

Needless to say, well before 8:00 o'clock I was out on the sidewalk waiting to be "picked up." A few elegant cars paused briefly in front of the hotel, giving me a couple of false starts.

Then the sound of a horn honking and there was my ride — a rather worn 1927 Model-T Ford coupe.

On today's market the car would certainly have great value, but then, the first question that came to my mind was whether it would ever make it as far as the Shamrock. The second concern — how would four of us ever fit into the one front seat? Somehow it did and we did.

If there was any hesitation on the part of the Shamrock doorman who ceremoniously opened the door for us, it was covered up beautifully and once we got into the atmosphere of the elegant surroundings our means of transportation became unimportant.

☆☆☆

At any rate, all these memories came rushing back as I looked through this latest edition of the book. It's a really fine volume, all 400 pages, ring bound so that it will lie flat on your table. Here's a how-to-do book, rich in dance heritage with chapters on the history, effective group instruction and fundamentals and it covers in delightful details the square dance, contra dance, international folk dance and the social dance. Mention a phase of recreational dancing done in America and you'll find it here. Everything from the Loomis Lancers to instructions for simple mixers and play parties.

After 28 years of updating, the book is remarkably vibrant with useful material. Anyone interested in a dance discussion that goes beyond just contemporary squares will find *Dance A While* to be an extremely helpful and easy to understand reference work.

DANCE A WHILE: Handbook of Folk, Square and Social Dance by Jane A. Harris, Anne M. Pittman and Marlys S. Waller, Fifth Edition, 1978, Burgess Publishing Company, Minneapolis, Minnesota \$9.95 per copy.



P.S.

What's so funny? When two editors get together — watch out. That's me on the left and American Square-dance co-editor, Stan Burdick, on the right. Looks like we're trying to decide on who will pick up the tab.

WORKING TOWARD TOMORROW

CONVENTION
REPORT

THE
BIG

5TH



*with today as a
launching pad
CALLERLAB sets
its sights on a
bright and most
promising future*

THE ROSTER READ LIKE a Who's Who of square dance calling. The callers poured into the St. Louis Chase Park Plaza Hotel from every nook and cranny of the square dancing world, traveling callers, home club callers, old time veterans, new callers — it was difficult to tell who was what and actually it didn't matter, for all had gathered for one purpose, to help build a strong square dance future. The theme of this year's Convention, "Working Toward Tomorrow," was apparent in the many discussion sessions, in the Chairman's keynote speech and at the various committee conclaves.

The true significance of CALLERLAB lies in the fact that previous to the formation of this organization callers had no adequate method of communicating with each other. This, the 5th Annual Convention of The International

Association of Square Dance Callers, brought together, on a nose-to-nose basis, the largest gathering of callers ever to meet under one roof.

To this point the group had embarked successfully on a program of suggesting quarterly movements which has noticeably cut down on the great number of calls flooding the activity. It has established recognizable plateaus or level identifications which are becoming universally accepted. The organization has established, for the first time, a universal method of accreditation, a measuring stick testifying to the Caller's ability and experience. CALLERLAB has established an accepted uniform curriculum for callers' schools and has adopted, for the first time, a Code of Ethics to which every member of this group subscribes.



CALLERLAB Board of Governor and Executive Committee members and their wives were very much in evidence during the three-day CALLERLAB Convention. Those shown here include a majority of the charter members of this organization.

CALLERLAB

Even the play was part of the busy schedule

This demonstration of traditional square dancing, which was an eye-opener to many of the delegates, was one of four nighttime presentations designed for the membership.



The 1978 Convention focused on continuing as well as new projects. Near completion is an accreditation program for caller-coaches who serve on faculties of caller's schools. The group wholeheartedly endorsed a timing report which describes the number of steps required in each of the basics in the three Mainstream plateaus (a full report on this starts on Page 18).

Status Quo for Membership Procedures

One of these giant caller conventions is always loaded with surprises. Contrary to some pre-Convention guessing, the members showed by their enthusiasm what direction they felt the organization should take in the future. One such example was on the basis of new membership recruitment. When it was formed in 1971 and eventually grew toward its first Convention in 1974, membership was based on a one-for-one invitational basis. Each person becoming a member had to subscribe to the CALLERLAB Code of Ethics, meet certain calling requirements and be personally invited to attend his first CALLERLAB Convention. Once this was accomplished, if his dues were paid, he would be a member in good standing.

By the time this year's Convention had rolled around and more than 1200 callers around the world had become active members of CALLERLAB, some felt perhaps that the time had come for the system of membership

to change and to allow any who wished to apply for membership. Then, if they met the various requirements and attended a CALLERLAB Convention they, too, could be a member. However, it was a decision of the membership that the personal endorsement of a present member was an all-important avenue to gaining admission to the organization and that it should be retained. And so it was the feeling of the organization members present at CALLERLAB that the membership policies should remain as they have been.

A Limited Basics Program

Another extremely interesting development came up at this year's Convention. Different publications and individuals had long expressed the feeling that the greatest potential for the future of square dancing lay in programs developed around a limited number of basics. No real vote had ever been taken to determine just how many of today's callers shared this opinion, but one of the key topics featured during the three days of meetings uncovered the almost unanimous feeling that more emphasis should be placed on the Extended Basics; that plateau, incidentally, which corresponds most nearly to the SIOASDS 75 Basics Program which could be taught in 30 lessons.

During the pre-Convention research period, a number of successful Extended (limited) Basics



More than 1,000 callers and their partners filled the giant ballroom of the Chase Park Plaza Hotel. The head table is at the left and the stage area for demonstrations at the far end. This was the scene for the final evening's presentation banquet, where the various CALLERLAB Awards Ceremonies took place.

programs were uncovered. Because of the overwhelming success of a proposal to look further into the development of such a program, callers everywhere were urged to experiment with this idea during the coming year.

Changes in The Basics

The Mainstream basics program will remain as it has been over the past year with two

NOTE: With these minor changes, the existing Illustrated Basic Movement Handbooks will not be changed at the present time. Callers/teachers need only remember that Substitute be taught during the extended basics learning period and Recycle will be added at the end of the Mainstream training period.

exceptions. Zoom is being changed to Zoom/Substitute, which simply means that both

Zoom and Substitute will be taught as a part of the Mainstream course. At the end of the Mainstream list (CALLERLAB No. 69 or Basic Movements Handbook No. 97) add Recycle.

Time For Awards

A customary procedure at one of these CALLERLAB Conventions is the presentation of awards to different individuals in recognition of goals achieved or in recognition of devotion to the square dance activity.

To the three individuals attending CALLERLAB from square dance locations outside North America, the "Small World" award went to Mike Burnham, Essex, England, and to Art and Blanche Shepard, Christchurch, New Zealand.

Those callers not previously so honored who had achieved the distinction of having been actively calling for 25 years or more received Quarter Century Awards.



A few of the many CALLERLAB members being presented with their Quarter Century Awards for having called for 25 years. This special award has honored several hundred CALLERLAB members in the past.



The coveted Milestone Award is presented to Manning and Nita Smith by Jon Jones (in the background behind the Smiths) and to Bob and Becky Osgood — presented by Cal Golden (right)

Outgoing members of the CALLERLAB Board of Governors were presented special recognition plaques. These individuals included Jerry Helt, Angus McMorran and Bob Page.

Finally, CALLERLAB selected from its members two veterans long associated with American square dancing. The 1978 Milestone Awards were presented to Manning and Nita Smith and to Bob and Becky Osgood.

In Retrospect

From beginning to end the 5th CALLERLAB Convention was an exciting event. The decision had previously been made to rotate the Convention so that next year, during the week just prior to Easter, the 6th Annual CALLERLAB Convention will be held in Los Angeles, California. Then, in 1980 the event will shift to Miami, Florida, and the 1981 Convention will return to the Muehlebach Hotel in Kansas City.

CALLERLAB's basis for membership expansion is to be inclusive rather than exclusive. Its method of growth is gradual, but its goal is to extend, on a personal basis, invitations for callers throughout the world to attend its Conventions and become members. Those who have or soon will have called square dances on the basis of once each week for a period of three years or longer and who would be interested in reviewing a copy of the CALLERLAB Code of Ethics may write for a copy of the special descriptive flyer "What Is CALLERLAB?" to John Kaltenthaler — Executive Secretary, Box 277, Pocono Pines, Pa.

(Below) CALLERLAB Executive Board Member Bob Van Antwerp accepts the first Gold Card Lifetime Membership for Arnie Kronenberger.

(Center) Outgoing members of the CALLERLAB Board, Jerry Helt, Angus McMorran and Bob Page, with ongoing CALLERLAB Chairman Jack Lasry, accept their plaques of appreciation.

(Bottom) Small World Awards went to Art and Blanche Shepard, Christchurch, New Zealand and Mike Burnham, Essex, England.



How many steps does it take?

UNDER NORMAL CONDITIONS a tempo of around 128 to 130 metronome beats per minute is accepted as *comfortable* in today's square dancing. To be sure there are some callers who call faster and some who call slower. But an average — particularly for patter calls — might fit in the neighborhood of 128. Going at this rate of speed and taking one step for every beat of music a dancer need not be rushed, particularly if the caller allows him enough time to do each movement.

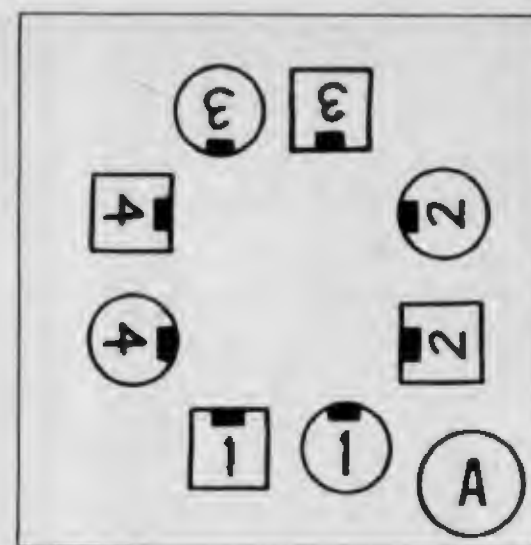
The term "clipped timing" refers to a caller's delivery that does not allow a dancer sufficient time to accomplish each movement comfortably. Perhaps you've had the experience of dancing to relatively slow music only to discover that you were continually *behind* the caller's commands. This is the result of a caller cutting his timing to the point where, even though the music is relatively slow, the number of beats he allows you for each movement keeps you running.

On the other hand, perhaps you've danced to calls where the music seems excessively fast and yet, although your feet may be moving at a quicker gait you are not *behind* the calls. The reason—the caller may be allowing you more than enough beats for each command.

The accomplished caller is one who understands the number of steps required to comfortably execute each basic movement and who allows you just enough lead time to comfortably finish one movement before directing you into the next. A dancer following commands in this way finds that he is not tired out but is exhilarated by being allowed to move to the music.

Over the years there have been many timing charts developed. Some of these have been changed as styles and methods of dancing have changed. Several years ago CALLERLAB undertook an in-depth study of the number of steps required for each of the movements contained in the three plateaus of the Mainstream program.

The total list was presented to the CALLERLAB membership one year ago at the 4th



SS — Static Square

Annual CALLERLAB Convention in Kansas City. It was decided at that time that members should work with the suggested timing for a year and then vote on it when the members gathered in 1978.

At the recent CALLERLAB Convention the suggestions made by the Timing Committee were once again voted upon and were accepted by the members. Here, for your reference, are the timing suggestions for each of the three plateaus that make up Mainstream.

The Basic Program

Definitions: See the diagrams.

Circle: SS 8 people (FA) 16, (3/4) 12, (1/2) 8, (1/4) 4, BOX 4 people (FA) 8, (3/4) 6, (1/2) 4, (1/4) 2

Forward and Back: SS (All) 8, (H or S) 8, Rock F&B 4, Balance 4

Do Sa Do: SS (corner or partner) 6, BOX 6, SS Across Set 8

Swing: Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.

Promenade: SS (cpls FA) 16, (3/4) 12, (1/2) 8, (1/4) 4, 4 people (inside) 8

Allemande Turns: (FA) 8, (3/4) 6, (1/2) 4, (1/4) 2

Grand Right and Left: (until partners meet other side) 10

Weave the Ring: 10

Pass Thru: SS (H or S across set) 4, Box 2

U Turn Back: 2

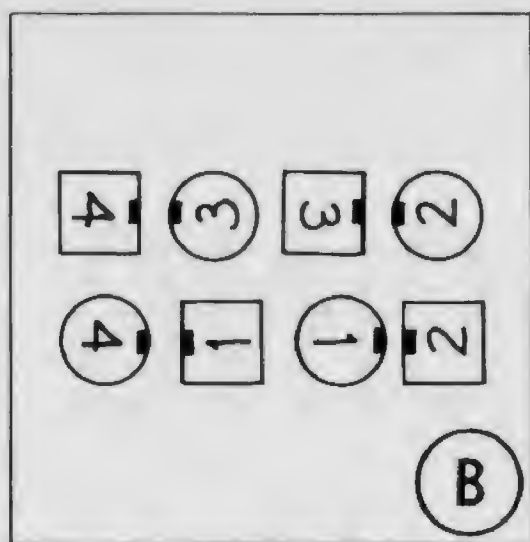
Split: SS (cpl #1 split #3 arnd one to line) 8, (H or S pass thru arnd one to line) 8, (arnd 2 to line) 10, (to home) 12, BOX (insides split outsides to line) 4, (to home) 6.

Couples Separate or Divide: 2

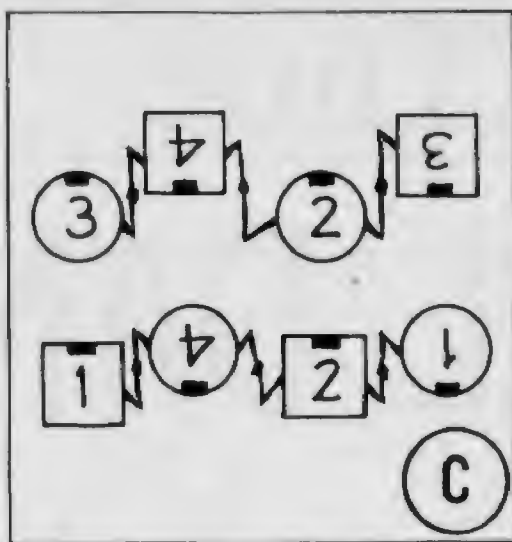
Courtesy Turn: 4

Chains: SS (2 ladies across set) 8, (3/4) 10, (4 ladies across set) 8, (3/4) 10

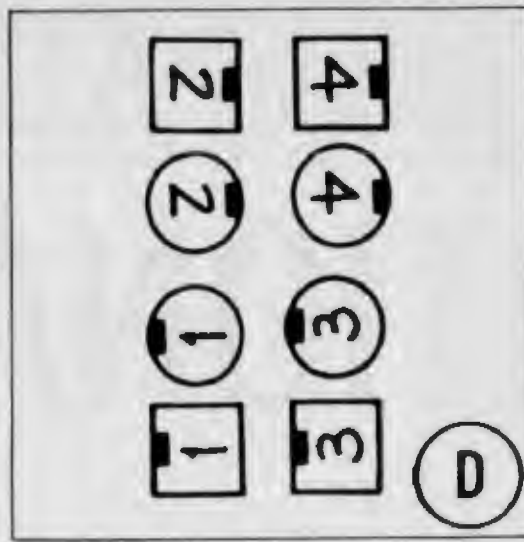
Do Paso: SS (start to finish of courtesy turn) 16, (to next call) 12



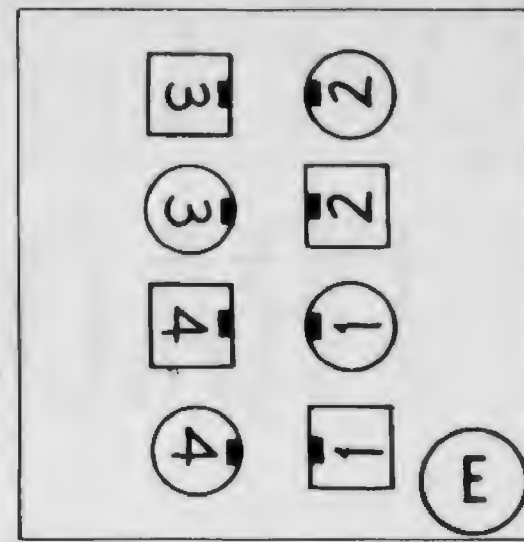
BOX — Box 1-4



OW — Ocean Wave



TFL — Two-Faced Lines



FL — Facing Lines

Right and Left Thru: SS (H or S across) 8, BOX 6, OW 6

Stars: 4 people (FA) 8, (3/4) 6, (1/2) 4, (1/4) 2, 8 people (FA) 16, (3/4) 12, (1/2) 8, (1/4) 4

Star Promenade: 4 cpls (FA) 12, (3/4) 9, (1/2) 6, (1/4) 3, 4 cpls (FA w/back out at home) 16

Inside Out, Outside In: 4, (full turn) 8

Couples Lead Right or Left: 4

Circle to a Line: 8

Bend the Line: Lines (4) 4, (6) 4, (8) 4

All Around Your Left Hand Lady: 8

See Saw Taw: 8

Grand Square: 32

Box the Gnat or Flea: (4) *(from point of contact)

Square Thru: SS 4 people (FA) 10, (3/4) 8, (1/2) 6, (1/4) 4, BOX 4 people (FA) 8, (3/4) 6, (1/2) 4, (1/4) 2

California Twirl: 4

Dive Thru: BOX (cpl diving) 2, (cpl facing out) 6

Cross Trail Thru: SS (H or S across set) 6, (arnd 1 to line) 10, (arnd 2 to line) 12, (across set to corner) 6

Wheel Around: 4

Single File Turn Back: 2

Allemande Thar: SS (from allemande left to point of back up star) 12

Shoot the Star: 4, (FA) 8

Slip the Clutch: 2

Half Sashay: (Std) 4, (roll away) 4, (ladies in, men sashay) 4

Alamo Style: (each balance) 4, (each turn) 4

Star Thru: 4 * (from point of contact)

Couples Backtrack: 2

Ocean Wave: Formation

Swing Thru: 6 * (from point of contact)

Flutter Wheel: SS (H or S ladies) 8, (all 4) 12

Sweep a Quarter: (2 cpls) 2, (all 4 cpls) 4

Veer Left or Right: BOX 2, SS (H or S) 4

Run: OW (centers) 4, Cross Run 6, (ends) 4, Ends Cross Run 6

Trades: SS (ptr) 4, OW (centers) 4, (ends) 4, TFL (cpls) 6

Circulates: OW (centers) 4, (ends) 4, (all) 4, TFL (cpls) 4

Spin the Top: 8 * (from point of contact)

Trade By: 4

Zoom: 4

Wheel and Deal: 4

Double Pass Thru: 4

The Mainstream Program

Centers In/Out: 2

Cast Off: (Same fcg direction) (full) 8, (3/4) 6, (1/2) 4, (1/4) 2

Cloverleaf: 4

Slide Thru: SS (H or S) 6, BOX 4

Folds: (any) 2, Cross Fold (any) 4

Dixie Style: SS (H or S to wave) 6, (all 4 cpls to wave) 8

Spin Chain Thru: BOX 16

Peel Off: 4

Tags: FL (w/pass thru tag the line full) 8, (3/4) 7, (1/2) 6, (1/4) 5, TFL (full) 6, (3/4) 5, (1/2) 4, (1/4) 3, (partner) 3

Curlique: 4 * (from point of contact)

Walk and Dodge: 4

Scoot Back: OW 6

Fan the Top: 4

Hinge: (cpls) 3, (single) 2

The Extended Program

Turn Thru: 4 * (from point of contact)

Pass to the Center: BOX (cpls facing in) 2, (facing out) 6

8 Chain Thru: BOX (8 hands) 20, (4 hands) 10

* Point of contact means exactly that. If it takes 2 steps or beats to get to the contact point, add to the number given. From facing lines a normal distance apart, timing would be the same as SS. If lines are closer, timing would be the same as BOX.

Old Tyme or All Time

TRADITIONAL DANCING

what is it?

LABELS PLAY STRANGE TRICKS on square dancers. We call a dance *easy* or *fun* or we say it's part of the *Basic*, *Extended Basics* or *Mainstream Basics* program and dancers are frequently confused. Sometimes people are afraid of adopting labels, being concerned that the label they attach to themselves might identify them as being a less-than-successful, or even a poor dancer. This is too bad, for the naming of plateaus simply provides a dancer with a way of identifying a portion of the activity that fits his needs.

This has been the case with *traditional* square dancing for a number of years. Somehow the label *traditional* creates a picture in the minds of dancers of one-night stands or the early lessons in a beginners' group or the type of dancing that was enjoyed before the current vogue of sight calling, zeros and modules.

Traditional dancing is much more than that. True, it is fun. But, like any other form of dancing, it requires knowledgeable leadership in order for the fun element to become evident.

Ed Butenhof, Rochester, New York, is chairman of the traditional dance committee for CALLERLAB. Recently Ed came out with an explanation of traditional dancing. Here are some of his thoughts:

"To most people traditions are things you did when you were growing up. If your family stayed in one place, you may have traditions stretching back for generations. Traditions give one a feeling of place, of belonging; they're ties to the past, to history. Many of us lost that sense of tradition and learned to live only for the present. We became accustomed to the newest in houses, furniture and gadgets. We discarded the old for the new. Now has come the realization that such waste is too expensive. We're turning back to the conservation of the old. We seek to repair and restore rather than

tear down or throw away.

"Some of the old was of poor quality, and didn't survive. Some of the good stuff was discarded as junk also, but if repaired and restored it became antiques. Age operated, therefore, not as a guarantee of quality, but as a very effective screening device. That which survives and remains functional is worth preserving and restoring.

"With that as a useful analogy, let's turn to square dancing. New dances, new gimmicks, new 'basic movements' have been written, published and taught for hundreds of years. Old dance books are full of 'modern,' 'new,' and 'stylish' dances. Most have not survived, but those which have are gems.

"In square dancing today, the flood of new dances (figures) continues. Of the thousands, only a few will survive even for a few years. Those that survive into the next generation will become traditional.

"Old-fashioned has been used as a term of derision during the wasteful, always new phase of American culture. We now recognize that old may mean the best survivors of old time craftsmanship. It's true with furniture and it's true with square dancing as well.

"What is traditional dancing? It's the very best, surviving from 300 years of invention, experimentation, and dance experience! Let's use it; it's ours to enjoy."

An Awakening

The Bicentennial celebrations that crisscrossed the country in 1976 awakened Americans to a heritage of dance that many had previously never experienced. Those who were discerning avoided the temptation of comparing the traditional with the contemporary, but rather saw in this form of dance an opportunity to become better acquainted with the roots of American dancing. The more they learned, the

Having an uncomplicated good time is the keynote of the Old Tyme Reunions in Colorado Springs. (From top to bottom)

Live music — six musicians or more add to the excitement.

A circle dance, a simple mixer, singing calls, patter calls — lots of variety.

Every age joins in, including this callers group of long time enthusiasts. Rae (age 73) and Ruth Hope, Catherine Wright, Mrs. Lloyd Shaw, Bill Wright (caller age 79) and former Cheyene Mountain Dancer, Anne Knowles.

Chow down. Another high point of the evening.

more they came to enjoy the different forms of dance which no longer are a part of the standard contemporary diet. Many became enamoured with what they saw and wanted more and, as a result, an excitement has grown for the enlarged possibilities of the traditional dance.

And From the West

In Colorado, where traditional dancing never ceased to exist, and particularly in Colorado Springs, home of the late Dr. Lloyd "Pappy" Shaw, who awakened the world to its American Western dance heritage in the 1930s and 1940s, the traditional dance has returned to the spotlight.

A series of old tyme fiddle and dance reunions have been held in the Colorado Springs area. Here, once again, the sound of live music and the nostalgic calls attract not only the oldtimers but many newer enthusiasts who are getting their batteries recharged with the fun of pattern dances, circle mixers and reasonably uncomplicated singing calls.

Watching the faces of those who have been taking part in these "parties built for fun" would leave little doubt that these dancers have found their answer to a joyous form of the square dance activity.

If you're interested in learning more about how you can have fun dancing the traditional dances of America drop a line to Ed Butenhof, 399 Cobbs, Hill Drive, Rochester, New York 14610. Or to Dean Edwards, 3936 Constitution Avenue, Colorado Springs, Colorado 80909.

Of course, if you have a successful old tyme dance program going in your area, let us know about it. We'll be covering more on the subject in the future.



MUSIC

Will Tell You How

WE CAME ACROSS this poem while browsing through the November, 1977, issue of Cathedral Chimes, the newsletter of the Cathedral Chimes Square and Round Dance Club of Christchurch, New Zealand. We don't know who authored the poem, but it probably echoes the thoughts of the majority of those entering the field of round dancing, especially during the first few nights of class.

"I wanted to be a round dancer. It looked so much fun the way they danced together; I marvelled how it was done.

"I joined a class for beginners. This may have been a mistake but the teacher told me plainly a round dancer of me he'd make. He said, 'Listen to the music and move your feet in time. We'll do a two-step forward and end it with a vine. Do a full box and a scissors thru, hitch six and pivot three. Face to face and back to back.' That was enough to me.

"I left the floor; my wife got mad. I told her, 'Don't you see? There's no way anyone could make a round dancer of me.'

"She said, 'You give up too easy. Please, let's give it one more try. The others are having trouble just the same as you and I.'

"Once again we're in the circle dancing 'round and 'round. Gosh, I'm doing much better! Only four mistakes in Frenchy Brown. God bless our patient teachers. When they see us so far behind (they) only smile and say, 'Don't worry, we'll do it one more time.'

"And thanks to all you dancers who helped to pull me through. The only reason I can dance a step is because of people like you.

"We went on every dance night and tried each dance they taught. But the best thing that

was apparent was we laughed instead of fought. We learned a lot of dances and made a lot of friends. We even went to festivals and are sorry when the music ends.

"So here's to all you round dancers! Stand up and take a bow. Never give up on your dancing; the music will tell you how."

Does that ring a bell or take you back to the days of your round dance beginnings? Learning to round dance is just like learning to do anything that is new. First it takes the desire to be able to participate in the activity, to join those out on the floor as they gaily trip their way through the intricacies of the routine. But more than that, it takes that extra something — drive, stick-to-it-iveness, call it what you will — to hang in there when the going gets a little rough, when the feet don't respond, when you'd like to dance like a Fred Astaire and feel like a klutz.

Stay With It

Often this is the point where the ego takes over. No one likes to be a failure at anything attempted. "If he/she/they can do it, I can do it," is the attitude that takes over and the dancer is back on the floor, struggling perhaps, but determined to master this business of learning to round dance.

And after one has learned the basics and can dance a few routines, what then? Is this the time to rest on one's laurels and say, "I've learned to round dance. Now I will simply enjoy doing the routines I know. Let others continue on, learning new steps, other routines and rhythms, and perfecting the techniques of dancing. I'll be satisfied to remain where I am."

How many weeks, months, years can one do

the same few dances over and over and over again and still maintain an interest in the activity? This would seem to be taking a road that leads to stagnation and, eventually, disinterest in participating in round dancing. How many square dancers would be content to do the same six or seven singing calls or patter calls dance after dance for a period of a year? It would be our guess that the dropout rate would be astronomical.

We are not suggesting that everyone should be forced to learn a new round dance every week. That is the other side of the coin and while some would be happy with such a

situation, it certainly is not everyone's cup of tea. But nothing remains constant and without some variety, some little spark of challenge, the round dance activity would die.

So, stick in there, learn the basics, and find your own level of interest. If you only wish to learn three, or four, or six routines in a year's time, try to locate a group with the same desire. Or talk with your friends, find a number who feel as you do and form your own club. But be tolerant of others who like to do more, who want more challenge and are willing to devote more time and effort to the activity of round dancing. There's a place for everyone.



Mary and John Macuci — District Heights, Md.

THEY MET AT A DANCE in a ballroom at Glen Echo Amusement Park in Maryland and six months later they were married. In 1964, and after much persuasion by some of their square dancing friends, John and Mary Macuci took their first square dance lesson.

Up to this point John had persisted in saying he didn't want anyone telling him what to do on the dance floor (famous last words — he now tells others). When attending their first open square dance they saw round dancing between tips. They watched enviously until John, convinced that he could do it, was on the floor outside the circle of dancers trying to follow the cues. Some of the steps were familiar but not the terms, and so lessons were the answer.

While waiting for the next class in basics to begin, John and Mary joined a family camping square and round dance club which held camp-outs every two weeks during the summer months. This family activity generated an interest in square dancing in their older

children. Came the fall of the year and Mary and John enrolled in a basic round dance class while the children enrolled in a beginners' square dance class.

The Macucis eventually were members of six clubs and served in all office positions as well as club delegates to WASCA. They also served two years on the WASCA Spring Festival Committee.

Mary and John had been dancing for eight years when the teaching bug hit. For four years they taught and worked with dancers who needed extra instruction after lessons, and with club level dancers desiring to learn the classics, etc. They now have their own round dance club and cue rounds for the Squarenaders Square Dance Club.

Mary and John attended the 26th National Convention in Atlantic City and taught their own waltz, "Two Hearts Are One." They will be attending the 27th National this month where they have been asked to participate on the Terminology and Choreography Panels. They are members of ROUNDALAB and the Round Dance Teachers Association of the Greater D.C. Area.

With the encouragement and guidance of Joe and Es Turner, they have written seven dances which have been presented at Round-A-Cade, Pre-Cade/Dance-A-Cade and Canada-A-Cade. They have also choreographed several specialty dances.

In addition to their teaching duties they still find time to dance with two round dance clubs and have attended several of the Turners' Cade Institutes.



Contras might just be the Secret Weapon in teaching new dancers to move to the music

THE CONCEPT OF teaching non-dancers to become square dancers via the contra/quadrille method has been batted about quite a bit recently. The idea is not in any way to detract from the contemporary square dance scene, but rather to bring newcomers in via a different route.

As one teacher wrote recently, "It is the individual's natural instinct to *want to move to the music*. If we place him in a large circle, put some good well-phrased hoedown music on the player and tell him, on the last two beats of a phrase, to *circle left*, in all probability he will start to move on the first beat of the next measure. While he's still circling to the left, if we say circle to the right on the 7th and 8th counts, there's a better-than-even chance that he will start his change of direction on the first beat of the next musical phrase."

Learning to dance to music is every bit as important as learning the basics. Recently a CALLERLAB committee reported on a several-year study to determine the number of beats that it takes to do each of the basics (see the article *How Many Steps* — Page 18).

The time for a new dancer to learn all of this is when he's just starting out — not after he has been subjected to clipped timing.

In a large circle, with couples facing couples and with one couple having its back to the center of the hall and the other facing the center of the hall, show a right and left thru and then allow the dancers to do the movement starting on the first beat of the music. From a static position the movement will take eight steps. Start the music and give the command *Right and Left Thru* on the 7th and 8th beats of one phrase. You'll find that the dancers take their full 8 counts to comfortably complete the movement.

What we're getting at is that quadrilles and contras are constructed to fit the musical phrase.

Dancers just starting out can be taught this principle through the use of circle contras, quadrilles, and regular line contras.

As an example, a circle contra such as Contrarotation is an excellent tool for teaching and reviewing the partner swing, right hand star, circle left and promenade. You'll find this true of so many contras.

The significance of a program of this type is, therefore, not so much a problem of teaching the dancers to move to the music, but rather to impress upon the caller/teacher the importance of allowing enough counts for the dancers to execute each basic so that at the completion of the learning period the dancers will be ready to *dance, to move to music*, in any plateau of dancing they may select.

It was evident at the recent CALLERLAB Convention that there will be strong emphasis on smooth and comfortable dancing in the coming months. This ties in closely with the report made by the committee studying the number of counts for each basic and even, for that matter, with the CALLERLAB committee studying contras. It all comes together when we're talking about the overall activity and the very important aspect of teaching quality in dancing rather than simply emphasizing quantity of new movements. It is apparently felt by many that the dancer who is well taught to move to the music will, on the average, stay with the activity longer than the person who does not learn this important lesson.

☆☆☆

The creative ability of callers and cuers will probably always be with us. At the present time this is apparent in contemporary square dancing with the concoction of new experimental movements. However, there was a time when the emphasis in square dancing creativity was on developing patterns using a relatively few

basics. This latter concept still holds true for contras and quadrilles.

The challenge for the contra choreographer seems to point to how many different dances and unique patterns can be dreamed up without having to create some new basic. Already we have an almost inexhaustible supply of excellent contras, but we are also discovering some choreographers in our midst who are coming up with new dances, ones that retain the traditional feeling while searching out patterns and concepts that are different.

Here's a New One

Take this one written this past winter by Jerry Helt, Cincinnati, Ohio. His unusual "slant" is to take a figure as simple as a do sa do and approach it from a slightly different angle. In this instance he has a couple doing a do sa do around a single individual. The contra is a duple crossed (some refer to it as an improper duple) which simply means that the long line of dancers (the men on the caller's right and ladies on the caller's left) number off, starting at the head of the hall. Then the first, third, fifth and every other couple exchange places with their partner and are active.

All the men will face left and all the ladies will face right so that the dancers in both lines are facing their corners. The actives have their backs to the caller, while the inactives are facing up or facing the caller. The actives will step together so that they can join hands and then angle slightly to the left to face the inactive lady and these three will do a do sa do. The active couple, acting as one person, moves back to back around the single lady.

Having finished this in eight steps, the three will join hands and circle to the left. As the circle is completed the inactive lady will be released to return to her place in the line and the couple will angle slightly to their right to face the inactive man. It may be that the active lady, in maneuvering slightly so that the active couple will face the inactive man, will turn under her partner's raised right arm. Angling slightly so that the active couple is facing the inactive man the three do a do sa do — the active couple as before working as one person.

Completing the do sa do the three will circle to the left and on the 7th and 8th beats the active man and inactive man will release hands and form a line facing *down* away from the caller. At the same time, the active man will

pick up the inactive lady so that they are in a line of four ready to go.

The balance of the dance is fairly standard. The four dancers will move *down* the hall six short steps, then each will turn independently to face up, join hands again in a line of four and move toward the head of the hall. After four steps they'll bend the line and do a slow square thru.

This slow square thru which you'll find in the Quiet Contra (see Don Armstrong's Caller/Teacher Manual for Contras — Page 30) is described as a standard square thru except that each dancer gives a right to his opposite, pulls by (this pull by is a smooth, non-jerk, non-yank movement) and then, in a turn-Cha-Cha, each dancer will give a left to the next and continue this walk and turn Cha Cha rhythm until the square thru is completed, the dancers are facing their new corner and the active man and lady have joined hands and are ready to do a do sa do with the next inactive lady. Here's the way the call goes.

OHIO RIVER CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1, 3, 5 and every other couple active and crossed over.

Music: The author recommends a good 6/8 tune.

Intro — — — —, **Actives do sa do with inactive lady**

1-8 — — — —, **Same three circle to the left**

9-16 — — — —, **And you let her go, with the inactive gent do sa do**

17-24 — — — —, **Same three circle to the left**

25-32 — — — —, **Break to a line, pick up the lady go down in fours**

33-40 — — — —, **Turn alone — — come back**

41-48 — — — —, **Bend the line do a slow square thru**

49-56 (Right two cha cha cha), (left two cha cha cha)*

56-64 (Right two cha cha cha), **actives do sa do with inactive lady.**

*(Cadence calls, not prompts)

A crossover will occur every other time through the dance. Incidentally, the dance was written during the extremely cold season of winter 1977, when the Ohio River froze over and residents of the area were confined to their homes for a long period of time, allowing folks like Jerry Helt ample time to put his creative talents to good use.

TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



The more we dance the more we find similarities in the various basic movements that make up the language of square dancing.

JOE: It's interesting, when we look back, to notice how many rules we learned the first night we square danced. As an example, take the grand right and left. If memory serves me correctly we learned it in a large circle. Reaching out, we took the right hand of the first person and then using this person we pulled by to give a left to the next.

BARBARA: Our first uncertain tendencies perhaps were to *yank* or roughly move by in order to get to the next. In no time the teacher had shown us that the *pull by* was not rough. It was an adjustment with each person allowing just enough pressure to counter-balance the pull pressure of the person with whom he was working.

JOE: Some time later that first evening we learned a right and left thru and here again discovered that the pull by was not a jerk or a yank. By the time we were given square thru further on in our lessons we had the principle of pulling by down pat.

BARBARA: There's something satisfying about this pulling by action. As a matter of fact, in a grand right and left, or any of these movements, it's important that the hands be held only until the dancers become adjacent to each other. At that point they are released. If they were to be held any longer the dancers would have the tendency to pull one another out of position.

JOE: The eight chain thru is another movement using this principle. The important thing to remember is that an eight chain thru is *not* a flattened out, wrong way grand right and left. It might be considered to be an interrupted right and left thru. For that reason it is important that the dancers courtesy turn as they reach the outside of the square and turn to

face in. Some callers teach a short cut abbreviated courtesy turn which takes the same number of steps but still, in effect, turns the couple to face back in.

BARBARA: We understand that there is a traditional dance pattern that is similar to the eight chain thru. It calls for the number one couple to go out to the couple on their right and circle full around until their back is to the center of the square. They will then do a right and left thru with that same couple. The new couple in the center will turn an additional 180° to face couple number four and do a right and left thru with them. This movement continues until couple one is back in the center and the sides have been returned to their home positions.

JOE: Even more similar is the old dance that has both of the head couples leading out to the right and circling full around and then doing a right and left thru. The new center couples courtesy turn half again so they are facing each other in the center where they do a right and left thru. Then, with another half turn to face the outsides they do a right and left thru. This action continues until all have been returned to their own starting position.

BARBARA: We got off our usual track this month but Joe and I have been thinking about these things and felt we should pass them along. It simply boils down to the fact that the word pull, or pull by, should never be synonymous with a rough yank or jerk. Next month we should have another quarterly movement from the CALLERLAB Committee to discuss.

JOE: And one last note, when and if we hit this principle of giving a right to a person and pulling by in some future discussion, you can count on us to bring up these same points.

SPOTLIGHT ON TEEN CLUBS

BEGINNING THIS MONTH, the Dancer's Walkthru will spotlight a youthful square dance group. An important facet of our activity, teen clubs can both learn from the adults and can offer ideas to them. There will be similarities and differences found among teen clubs themselves. Read this series with interest, with the idea that you can learn something about our younger compatriots, and with an open thought as to how your club might benefit from some of their suggestions.

SUNDANCE KIDS

Albany, Oregon

Five years ago, this teen club was started with the assistance of the Linn County 4-H Office. The local 4-H Agent happened to be a square dancer and was helpful with advice, with advertising through the 4-H Newsletters and by providing a free hall for the class. Caller Ralph Lambert gratefully accepted all this help and although the club no longer dances in the 4-H Auditorium, he still values the free advertising and assistance of the 4-H. Cooperatively the club members earn 4-H credit and participate in other 4-H activities. In addition, the Sundance Kids annually demonstrate their square dancing at various 4-H fairs, and find they may recruit new members through these exhibitions.

The club averages four squares. Members pay \$1.00 annual dues and 75¢ per dance. Hall rental at a local Girl Scout Center is \$5.00 per night. The Sundance Kids do not have a club constitution but operate with a president, vice-president, secretary and treasurer. Board meetings are held quarterly at the homes of the officers, with the club caller in attendance.

The members range from 7th Grade through 19 years of age. Adults may attend as guests. A beginners' class is held each year, running from September to March. The club dances the

CALLERLAB Mainstream level plus the Quarterly Movements. They also do rounds and a few contras.

For the last three years the Sundance Kids have participated in from one to three different community parades. Using a flatbed trailer towed behind a pickup truck, two squares dance on the flatbed. The caller, standing in the back of the pickup, uses taped music. The tape recorder and amplifier operate from a 12-volt battery. The club has found that the crowds respond better to singing calls than to patter calls and they do not attempt to do rounds on the float. They recommend this community participation as an excellent way of promoting square dancing.

CAN YOU DANCE THESE?

BOB AND BETTY LeMASSENA offered the following in the February issue of the Denver Area Square Dance Council's BULLETIN. "A recent visitor to South America reported that square dancing was being done down there using tapes of dances called in the United States. He brought back with him a tape made at the annual Midnight Sun Dance of the Tierra del Fuego Club. It was entirely in Spanish and when translated produced the following list of unusual calls, none of which were described as to their execution: Ante Up, Blackout, Coagulate, Clutter Wheel, Couples Backscratch, Dropout, Exterminate, Fall Through, Fight Back, Grand Stampede, Overflow, Pass the Gravy, Rock the Boat, Scatter Brain, Spin Your Wheels, Stagnate, Strip the Gears, Sweep the Floor, Total Disaster, Tricycle, Trip Your Partner, Watch Your Wallet, Yeeeoow."

Choreographers, please ignore!

GRADUATION PLEDGE CARD

THOSE INVOLVED WITH A CLASS graduation this month — both callers and club officers — will enjoy this idea by Russ and D-D Burss of Milwaukee, Wisconsin. Its premise is to strike while enthusiasm is at its fullest — to those who are just graduating from the exhilarating experience of a square dance class.

Each graduate is given a pledge card. This particular card was simply made, being typed two to an 8½ x 11" page and photocopied, an inexpensive method of mass reproduction. The card, when accepted by the graduate, is filled out with his name, address and phone number on one side and returned to the Bursses. The other side is retained by the graduate.

The section given to D-D and Russ reads: "We hereby pledge to come back to Todd Post, 9151 West Beloit Road, as angels on ____ (date of new class is filled in). We will try to bring friends with us for the beginners' square dance lessons. We will try to give their names to Russ and D-D before we come to class." Then a list of one couple, two couples, three couples, more than three is shown and the signer is asked to circle one. At the bottom of this portion the following is included: "Your pledge becomes a moral obligation, not legally binding."

The other half of the pledge is retained by the graduate. It reads, "We hereby acknowledge with pleasure the pledge shown here." The date of the new class is filled in and a duplicate list is circled showing the number of people they plan to bring. The Burss' address and phone number is included. This side of the card also states, "Donor's receipt for your records. Not a tax deductible gift — BUT — a rewarding experience."

This individual approach to filling a new class with the assistance of those who have just graduated should prove most successful. Why not give it a try in your area?

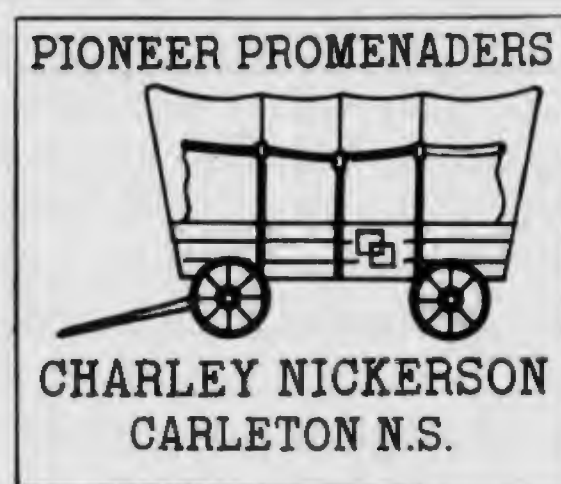
BADGES OF THE MONTH

WE TRAVEL from the west coast to the eastern seaboard of the North American continent this month as we visit two square dance clubs who have both chosen to include "promenaders" as a part of their square dance names.



Washington, U.S.A.

The Poulsbo Promenaders were formed in March, 1975, and were named after the town in which they dance. As Poulsbo is also known as "Little Norway," the badge design features a Viking ship in the center while the outside shield shape of the badge picks up the same theme. Red letters on a white background are complemented by the two capital "Ps" in royal blue.



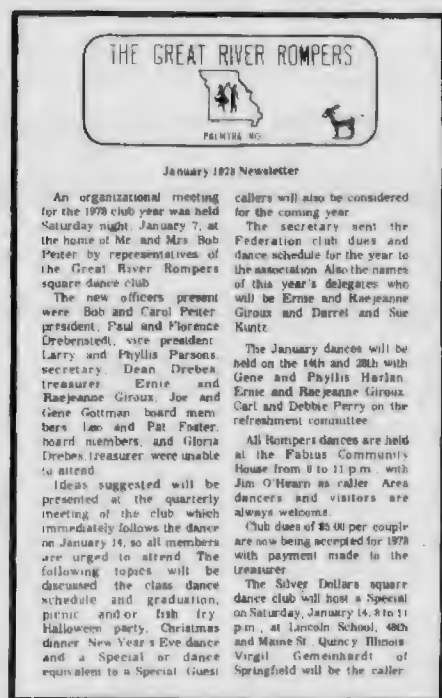
Nova Scotia, Canada

About the same time, the Pioneer Promenaders was formed in Carleton by those individuals who had just graduated from a square dance class. They chose their name for a two-fold purpose: it was the first club in Carleton and it was the first club for its caller, Charly Nickerson. This pioneering idea resulted in a badge with a pioneer wagon on it, using blue markings on white.

S/D PUBLICITY

WE ALL DECRY the lack of square dance publicity in our local newspapers. Here is one light in the darkness which would indicate that at least some areas are finding a receptive attitude among the press.

The Great River Romper Square Dance Club of Palmyra, Missouri, has its monthly club newsletter published free of charge in the local weekly newspaper. This listing goes in as a news item and is included through the suggestion of the newspaper. There's the switch; usually a club has to make the approach.



Newsletter inside a newspaper.

As an idea for other square dance groups, the above is most likely to work in smaller towns and/or rural areas, rather than in large cities whose papers are flooded with requests to print news by all types of clubs and societies. Nevertheless, it is an indication that you can get your square dance news into print. You just need to find the "key" to what your local paper wants. Keep trying and don't get discouraged.

IDEAS YOUR CLUB MIGHT ENJOY

HERE ARE TWO IDEAS from the Pioneer Eights Square Dance Club of Redondo Beach, California.

Badge Repair Dance

Occasionally at a regular club dance, some of the club members come prepared to repair any member's badges during the non-dancing intermissions of the evening.

Other clubs might enjoy trying this. It isn't difficult to arm oneself with a pair of needle-nosed pliers to adjust a badge's safety clasp or to obtain a type of glue which will secure a

The WALKTHRU

loose pin. Hand-decorated badges might require the local club artist to have paint and brush or ink on hand. Paper badges in plastic sleeves would simply mean having an additional supply available. The idea of a free, repair service is a nice assist to club members.

Two Ways to a Free Dance

Club members of the Pioneer Eights who attend six consecutive club dances are automatically admitted to the sixth dance free of charge. Also those members who volunteer for "chuck wagon" duties are admitted free to that dance. These duties include coming early, moving tables and sweeping the floor before the dance.

In the first instance all that is involved is a bit of bookkeeping, but it may encourage members to attend regularly. In the second instance there is a sense of being involved with the club activities. Two nice ways to recognize club support.

A CALLER'S ROAST

MOST OF US ARE FAMILIAR with the "roasts" given on television for well-known personalities. The dictionary defines such an event as an occasion "to ridicule or criticize severely" and yet we know it is done tongue-in-cheek and actually honors the individual involved by those who respect him and appreciate his work.

This format was adapted recently by the Triggers Square Dance Club of Rochester, New York, when nine past presidents recognized and honored their club caller and his wife, Myron and Peg Huss. Treated to dinner at a favorite restaurant first, they were afterwards "roasted" at the home of one of the presidents. Photographs and a tape of the occasion were made and presented to the Husses.

Interesting to note is that the president-couples of the club serve three years each, first as Vice-President, then as President, and lastly as Advisor. None is re-elected. This sense of continuity probably avoids duplication of mistakes. The total number of years in club dancing and club service accumulated by these couples is impressive. Their recognition of their caller would add to the impression that here is a happy and successful club.

• Chapter fifty-two

Formation Awareness and Sight Calling

By Bill Davis, Sunnyvale, California

THE CONCEPT OF FORMATIONS in square dancing has been around for many years. However, current choreographic trends and calling styles are focusing even greater attention on formations and their role. "Formation," as we will use it here, has a very specific meaning. It is the name given to the positioning of the eight dancers in a set at any given instant when we might elect to stop the action and take a snapshot of the set. Most of the logical stopping points in today's dancing have formation names. Typical of these are facing lines, eight chain thru, parallel waves, single file columns, etc. There are, of course, formations that do not as yet have recognized, accepted names. For example, there is no official name for the formation that exists after the command "all eight circulate once and a half" when started from parallel waves. The *concept*, however, is familiar to most callers and choreographers.

Formations have two major distinguishing characteristics. The first is dancer facing direction; the second is the shape of the set. Specific examples of the impact of facing direction and shape on formation may be found in Chapter 48, *Anatomy of Square Dance Choreography*, SQUARE DANCING, December, 1977.

Sight calling is an ever-growing technique used by modern square dance callers for most of their patter routines and occasionally in improvised singing calls. Sight calling is often identified only with the process of resolving the square, i.e. moving the dancers from some arbitrary formation to one of several very special Formation States that will permit a proper allemande left. However, those who use extemporaneous techniques as their primary calling style have come to realize that the ability to resolve the square must share equal importance with the ability to move the dancers in a smooth, comfortable and interesting fashion for the majority of the tip when the objective is not square resolution but dancer enjoyment. Of prime importance to the caller wanting to move the dancers through interest-holding sequences is his capability for recognizing, and even anticipating, the dancer formation developed as a result of the commands that he gives. We identify this capacity as *Formation Awareness*.

Formation Awareness is critical to the sight caller because it contributes to major decisions that he must continuously make while calling extemporaneous patter. First, the formation of the dancers determines what *cannot* be called. It also determines what *can* be called and even what *should* be called.

First and foremost, a caller must be familiar with the formations and commands of square dancing so that he knows (1) what commands may *not* be called from a given formation; (2) what commands *may* be called from a given formation; and (3) what new formation will result after calling a command from a particular formation. These three technical questions will have, in most cases, clear cut answers that can be given by anyone familiar with the formations and the commands.

A second level of Formation Awareness relates more to judgment and involves the question of which *should* be called out of all those that are allowed from a particular formation. At least two considerations enter into the question of whether or not an allowed command should be called. One is the body flow created by the previous command. The other is dancer ability to execute the command from the particular formation. Let's go deeper.

What Not to Call

The most troublesome decision for the newer sight caller is what not to call. If a caller gives a command that cannot be done, he must retract the call (and possibly lose a large portion of his dancers in the ensuing confusion). The problem arises in part because the caller must make the decision as to what to call *before* the dancers actually arrive at the next formation. In most cases, when a caller gives an erroneous command it is because he failed to recognize (or be aware of) the particular formation coming into being, or even already formed. In some cases, particularly with newer callers, he may also be uncertain about the starting formation for a command.

In any event, in order to be able to sight call successfully a caller must become familiar with square dance formations through practice and study. He especially must know thoroughly the formation consequence of calling each of the moves in his own repertoire. Methods of practice include watching the dancers in a live square dance situation, doing mental image drills, and working with checkers or square dance dolls.

One of the most common errors beginning sight callers make is the failure to realize that dancers are half sashayed or otherwise not in normal facing couples or other standard arrangement. This leads into an interesting aspect of square dance formation, namely, the different Boy/Girl arrangements possible within a particular formation. Any square dance formation has six (and only six) Boy/Girls (B/G) arrangements possible if only symmetric choreography is used. These are illustrated in Table 1.

TABLE 1 Six Possible Boy/Girl Arrangements
for Any (Symmetric) Formation

Arrangement Number	1	2	3	4	5	6
Boy (B), Girl (G) Arrangement	(G-B-G-B) (B-G-B-G)	(B-G-B-G) (G-B-G-B)	(G-G-B-B) (B-B-G-G)	(B-G-G-B) (B-G-G-B)	(B-B-G-G) (G-G-B-B)	(G-B-B-G) (G-B-B-G)

For example, in parallel waves, starting with the ends facing out, BGGB (#4) is the regular arrangement; GBBG (#6) is the half sashayed arrange-

ment; and BGBG (#2), GBGB (#1), BBGG (#5), and GGBB (#3) are the arky, or mixed, arrangements. In the facing line formation #1 is regular; #2 is half sashayed; and #3 through #6 are arky. The important point is that for any symmetric square dance *formation* all six of the arrangements in Table 1 are always possible, and there are no others! The particular sequence that is identified as normal, or regular, may change from one formation to another, but as a group the same six arrangements apply to all symmetric formations.

The significance of this for extemporaneous hash calling is that the caller must be aware that any of the six arrangements can result from symmetric commands and that he must, if at all possible, be able to anticipate which one is being formed. Equally important, he must know how to cope with any and all of the arrangements in any of the formations with which he is working.

Using facing lines for purposes of illustration, let's look at the kind of awareness a sight caller must acquire in order to cope with the problems generated by this phenomena of arrangements. First, he must be aware that certain commands such as "right and left thru," which are used very often in regular lines (Arrangement 1) are inappropriate or accepted only as a gimmick in the *other* five line arrangements. Failure to realize that a non-regular line has been formed is one of the most common errors made by the new sight caller. As an example of the type of research the caller should do, we have prepared Table 2 in which we have shown routines that take the set from regular facing lines into each of the other five BG arrangements. We have also included routines that restore the set to a regular formation of some sort, i.e. a formation in which the Boy/Girl arrangements are normal.

ABOUT THE AUTHOR: Bill Davis, an accomplished caller in the Northern California area, spends a great deal of time delving into the background of this activity. In addition to his writing (his own textbook, Symmetric Choreography and Sight Calling; The Top Ten, a dictionary of square dance movements in use with a choreo-analysis of the top ten for the year, and articles such as this one), Bill is also involved in caller-training and has participated in a number of callers' schools as a staff member. Formerly a resident of Menlo Park, Bill has recently moved to Sunnyvale, California. You can look forward to another chapter of this Textbook written by Bill in future issues and you may wish to reread some of his previous chapters.

The routines in Table 2 are certainly not the only ones that would achieve the desired results. However, the exercise required to produce the table is something that all would-be sight callers should undertake. They should do this not only for the facing line formation but also for most other formations, especially those used most commonly in their own repertoire. Eventually, the sight caller must be able to very quickly recall at least one routine from each of the compartments in the Table if he wishes to be able to sight call without awkward pauses in the flow or without making an error by calling an illegal command. To recap, the objective of Table 2 is to illustrate several ways to set up any of the six possible Boy/Girl arrangements and also (perhaps of even greater importance) several ways to

TABLE 2 Conversions To and From Non-regular Facing Lines

Routine Number	Set Up Routine (From regular facing lines)	Boy-Girl Arrangement of Intermediate Lines	Get-Out Routine	Resulting Formation
1 2 3	Box the Gnat; Pass Thru, Tag the Line In; R & L Thru, Half Sashay;	BGBG (#2) GBGB	Pass Thru, Tag the line In; Star Thru; Pass Thru, Ends Fold;	Facing Line Trade By 8 chain Thru
4 5	Pass Thru, Wheel & Spread; Pass Thru, Wheel & Deal, DPT Centers In, Cast Off 3/4;	GGBB (#3) BBGG	Star Thru; Pass Thru, Tag the Line;	DPT Completed DPT
6 7 8	Pass Thru, Wheel & Deal, DPT, Peel Off; 4 or 5 plus Box the Gnat; 1, 2, or 3 plus 4 or 5;	BBGG (#5) GGBB	Star Thru; Pass Thru, Tag Out, Ends Cross Fold;	completed DPT 8 chain thru
9 10	Pass Thru, Tag Right, Bend the Line; Spin the Top, Swing Thru, Girls Run, Tag In;	BGGB (#4) BGGB	Pass Thru, Tag Left; Pass Thru, Boys Fold, Star Thru	2-faced line 2-faced line
11 12	Pass Thru, Tag Right, Cpls Circulate, Bend the Line; Pass the Ocean, Swing Thru Boys Run, Tag In	GBBG (#6) GBBG	Pass Thru, Tag Right; Pass Thru, Girls Fold Star Thru;	2-faced line 2-faced line

proceed from any of the non-standard arrangements into standard types (boy on left, girl on right).

The routines in Table 2 are, of course, only a small part of the picture. The extemporaneous caller must also be aware of numerous other specific constraints caused by particular Boy/Girl pairings. For example, from all of the line-types listed in Table 1, touch a quarter could be used to form columns. In four (numbers 1, 2, 3, 5) curlique could be used instead; but curlique could not be used in #4 and #6. Similarly, the caller must recognize, for example, that from any of the columns formed by calling touch a quarter, coordinate would be a permissible command. However, it probably would not be correctly executed by most mainstream floors from any starting arrangement other than #1.

In this way a caller must explore all the commands that he might wish to use from any formation, and keep several things in mind. Is the command permissible? Can these dancers do it? Will it produce or lead to a regular formation? What formation will result?

As a consequence of answering such questions, the caller will soon develop a knowledge of which commands cannot be done and a preliminary feeling of what can be called. One result will be the discovery that certain commands, such as swing thru and touch a quarter, can be done by

mainstream dancers regardless of the Boy/Girl arrangement of the formation. These are the commands that the average dancer has really learned to do from all positions. The caller will also discover certain commands that he has probably neglected because they are less often used but nonetheless are known by mainstream dancers. Fold, cross fold, peel off, cross run are commands that might be in this category. Finally, he will identify permissible commands that most mainstream dancers can do with a high degree of success from only one or two positions at most. Coordinate, recycle, slide thru are examples of this group.

These considerations are critical to the sight caller because he must make decisions relating to them quickly and correctly. Pre-selected material that a caller may have memorized or may be reading does not present such a problem because it exists as a total routine or module, and all the call-to-call decisions have already been made. If a caller has not done much extemporaneous composition, even though he is quite experienced at other techniques, he may find that his Formation Awareness is weak and he will have to develop it to become comfortable with sight calling techniques.

What to Call

There are two aspects of Formation Awareness as it relates to the question to what to call. One concerns those command sequences that make for a very clever and interesting dance by virtue of their selection and juxtaposition. This is the artistry of extemporaneous calling, and unfortunately no formula can be given for developing this skill. Another aspect, however, can be addressed. That is the identification of commands and methods that a caller can use to move the square from non-regular Boy/Girl arrangements into a regular one. One of the most versatile commands for this purpose is tag the line. By appropriate choice of the follow-up command, this command can give any one of several different formations and any of the six possible Boy/Girl combos. Because tag the line provides such a good example of sudden change in formation and Boy/Girl arrangements, we have prepared Table 3 as an example of the transitions.

Notice two consequences of using tag the line from either of these common line formations. First, by using an appropriate facing command after the initial command, the set can always be restored to a regular Boy/Girl arrangement. Note also, however, that of the six facing directions (or followup commands), five will leave the set in a non-standard Boy/Girl arrangement! The extemporaneous caller must be very aware of this type of result and be able to cope with all possibilities with ease.

Formation Awareness and Body Flow

The final level of awareness deals with what should not be called in light of the flow established by the previous command. This is a more subtle consideration but of great importance to the quality of a dance routine. As before, we will use a couple of specific cases to illustrate. The most common command for converting two-faced lines into facing lines is bend the line. Preceding bend the line, any one of several commands might have been called. One of the most common is boys run (from parallel ocean waves with boys in the center positions). By noting the flow of successive commands we observe that from parallel waves centers run, bend the line always gives good

TABLE 3 Formations and Dancer Arrangement after Tag the Line
Plus Indicated Facing Command

Starting Formation	Starting Arrangement (See Table 1)	Right	Left	In	Out	Full	Backtrack
		CCW 2-Faced Line	CW 2-Faced Line	Facing Lines	Facing- Out Lines	Completed DPT	DPT
Facing Out Lines	1 - BGBG*	1	1	1**	1*	1	1
	2 - GBGB**	2	2	2*	2**	2	2
	3 - BBGG	5	5	5	5	5*	5**
	4 - BGGB	6*	6**	6	6	6	6
	5 - GGBB	3	3	3	3	3**	3*
	6 - GBBG	4**	4*	4	4	4	4
CCW 2-Faced Lines	1 - BGBG	1	1	1**	1*	1	1
	2 - GBGB	2	2	2*	2**	2	2
	3 - BBGG	5	5	5	5	5*	5**
	4 - BGGB**	6*	6**	6	6	6	6
	5 - GGBB	3	3	3	3	3**	3*
	6 - GBBG*	4**	4*	4	4	4	4

*Half Sashaved Partners

**Regular Partners

flow. Similarly ends run, cast off three-quarters always give good flow. Problems arise for callers without good Formation Awareness who equate centers run with boys run. Thus, they may call a sequence such as (from parallel waves with boys as centers) swing thru, boys run, bend the line. This series is certainly legitimate, but the flow is very bad. The extemporaneous caller must be very aware of this and have thought it through enough to have several acceptable alternatives. An awareness that the boys were ends after the swing thru and a knowledge that cast off three-quarters can always follow ends run would immediately suggest using cast off instead of bend the line. Notice that the critical point is that the caller be *aware* of the fact that the boys are ends and, thus, that the situation is different from the usual.

This illustration is typical of those problems that arise for beginning sight callers. Since the flow is bad for all the ends to bend the line after ends run, the caller quickly learns to avoid that sequence. A more subtle problem arises when the set is in parallel right hand waves with boys facing in (BGBG). Boys run will give parallel lines facing out. The strong temptation here is to call bend the line to get facing lines. Note, however, that whereas two of the boys are centers and the flow of bend the line is fine for them, the flow is very bad for the two boys who are ends.

The caller must solve this problem by one of two methods. He must either find a command(s) that is good flow for all (e.g. chase right) or avoid the boys run to begin with. For instance, if his objective were to get lines from the waves with boys facing in, he could call split circulate, boys run. If boys run had already been called, most floors could handle chase right, boys run. However, the caller must also be aware that some mainstream floors would have problems with chase right in this situation (i.e. not preceded by pass thru).

This example also illustrates the most subtle sense of Formation

Awareness — the ability to *anticipate* not only the formation but the body flow that will result from the command. With this ability the caller is not surprised himself and in jeopardy of hesitation and bad timing. Also, developing the skill of formation anticipation will avoid problem situations that can lead to bad flow.

Thus, we see that instead of memorized routines the extemporaneous sight caller must learn techniques for dealing with formations, and that requires memory work of a very special nature. The difference (and the main reason that this calling technique is growing in popularity and use) is that the concepts and techniques learned in developing Formation Awareness can be used in a wide range of situations, including all dance levels and repertoire sizes. The caller with a well-developed Formation Awareness can also cope with new moves and concepts with little or no special memory work.

Formation Awareness, then, is a capability that puts the caller in real command of a situation and serves him in all aspects of square dance calling and choreography.

COMING — We've been dwelling quite a bit on various aspects of choreography in recent Textbook chapters and there is still more on this rather vast subject still to come. However, in the next few months we'll be covering other, perhaps less technical, aspects of the caller's art that we feel are of equal importance to both the beginner and the experienced caller.

SQUARE DANCE DIARY by a square dancer



In case you ever wondered about
all that

NEW MATERIAL

*"...HIS GROUP IS SO ADVANCED HE
HAS TO RETAIN A FULL STAFF
OF CHOREOGRAPHERS..."*

LADIES ON THE SQUARE

A SQUARE DANCE JACKET



THIS ATTRACTIVE and easy-to-make jacket is shared by Pat Walker of Seattle, Washington. Having used washable black fake fur, lined with washable black velvet, Pat finds the jacket serves a double purpose. The fur side is ideal for square dancing, while the velvet side makes a perfect lightweight jacket for a non-dancing evening.

Pat's Instructions

To make your pattern, use 24" shelf-type paper, or use 18" paper, adding an additional strip along the side to make it 24" square. Follow the diagram shown here. This diagram is

for the back pattern. The front is the same except cut it 1½" lower at the neckline. This pattern will fit sizes 12-16.

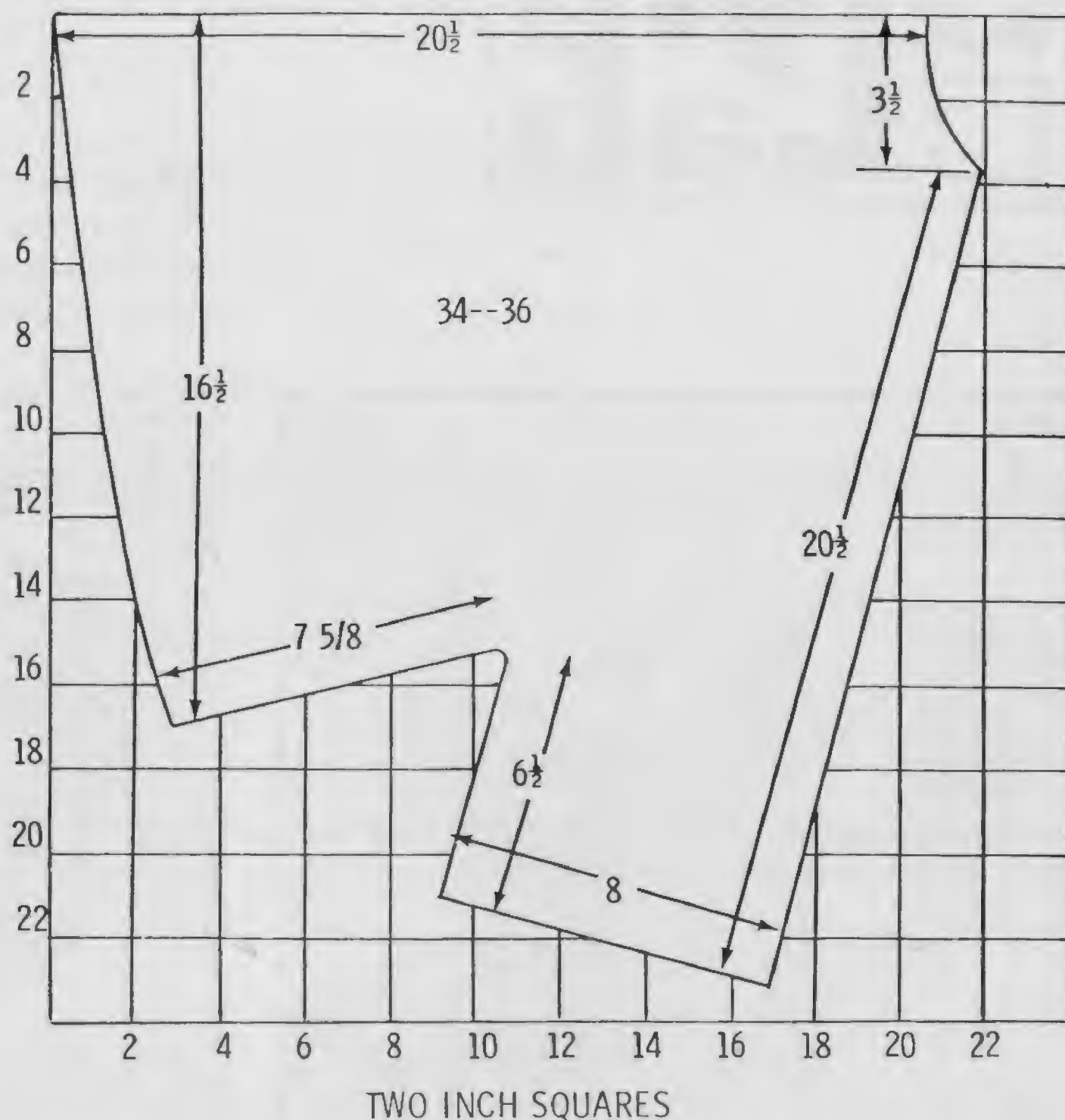
When cutting velvet or velveteen, be sure to lay the fabric with the pile side up. Place the pattern with pile running up. Sew with silk thread and stitch with pile, that is sew from the bottom up.

If you want a collar, use a straight piece of fabric cut 2" wide.

This pattern would also be lovely in washable white fake fur or in a spring color reversible with your favorite washable wool.



Pat Walker models her quickie jacket.





RUN and CROSS RUN

THE RUN FAMILY in square dancing is apparently here to stay. There are many variations and usages, ranging from the rather simple to the most advanced. Taking a look at a





standard run pattern we'll start from an ocean wave (1). In this example of ladies or centers Run, the dancers drop hands and the ladies start a 180° arc around the adjacent man (2). It is important in this type of figure that those involved directly with the call (the men in this instance) take up the slack by moving together to fill the vacancy left by the ladies (3). Anticipating the person coming beside them, the men stick out their hand and the ladies, finishing the movement, step up beside them to take the extended hand (4) and end in a two-faced line.



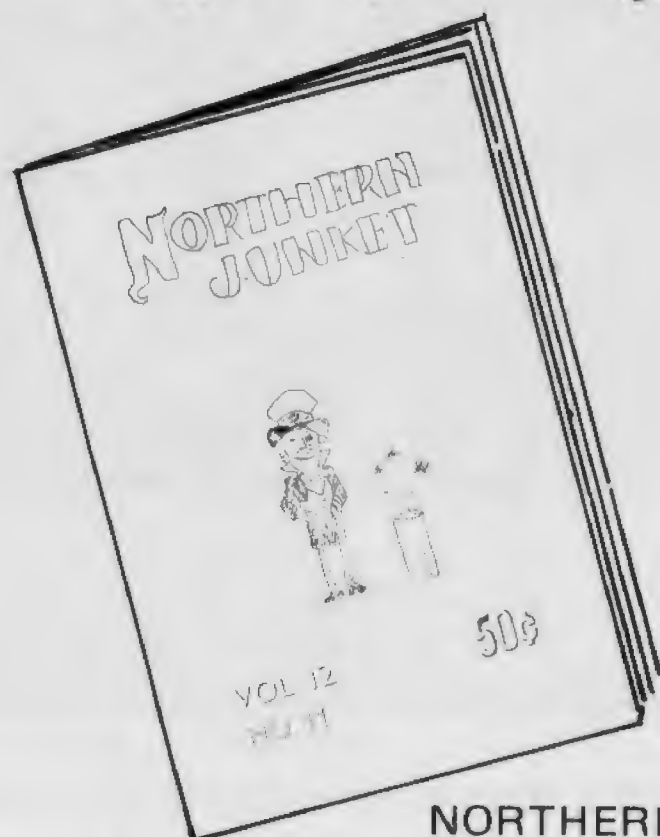
The Cross Run also comes in for considerable usage. Starting from the same ocean wave (5), the centers (the ladies in this example) in effect cross by each other (6) and move to the far side of the end person (7). Here again the men move together to take up the slack and fill the vacancy left by the ladies. The result could be a left-handed ocean wave or, as we show it, two couples having touched left hands (8).

For those learning to dance, the trick of *getting out of the way* is a lesson that needs to be learned early, for it comes up over and over again as one progresses in his dancing.





PUBLICATION PROFILES



NORTHERN JUNKET

IN EVERY FIELD there always seems to be one unique individual, one unusual branch or one very special wing. In the field of square dance publications that honor goes to **NORTHERN JUNKET**. It has been raised, nurtured, coddled and cherished by Ralph Page of the Granite State of New Hampshire. Ralph, himself, is a piece of granite, and his magazine reflects his honest and often critical appraisal of the dance field. Ralph tells it as he sees it and lets the chips fall where they may. He doesn't fear to write his thoughts frankly about dances, dancers, music, costuming, trends and callers. Here's a sampling of his forthrightness:

"The dancers were pathetic in their execution of the figures called. No style; just dull plodding around getting from here to there and waiting for the next figure. It was position marching as we used to get in the gym classes of our youth. No wonder you have so many 'dropouts'."

"The callers had to be seen and heard to be believed. Each strutted around the stage like rhinestoned peacocks and I expected them to

This new feature, edited by Becky, will select from the vast collection of area publications, a few that appear to be unique in format or services rendered. Her reports will appear in **SQUARE DANCING** on a monthly basis.

start billing their breasts like preening turkey cocks."

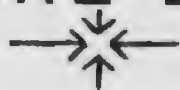
"In our eagerness to run new figures through a computer we have entirely forgotten about the music for dancing. The present generations of callers and dancers have never known the thrill of dancing to a full orchestra."

"There are several possible cures for the dilemma we find ourselves in. Most of them so simple that you can bet your life they'll never happen! One of the cures might be to stop emphasizing and publicizing the latest gimmickry and skullduggery being foisted upon the dancers. Let the hot shots and mathematical geniuses live in their dream world. Before long they wouldn't be able to stand each other and return to their plumbing or whatever."

Lest you think his magazine is all criticism, let me hasten to add it isn't, but as Ralph puts it, "If you've been accepting the praise you must share the knocks." **NORTHERN JUNKET** is filled with heritage of our dance field — articles on tradition; experts writing in the field of folk dancing, music and folklore. There's always something about contra dancing, including instructions. There's generally at least one traditional square dance given. Book reviews, record reviews and such quaint columns as "Wife Savers," "Kitchen Lore" and New England recipes are included. The magazine is filled with unusual quotable quotes.

Technically, **NORTHERN JUNKET** would make your high school English teacher's hair turn white on the spot. Words are hyphenated where no dictionary would dare split them; typographical errors and misspellings are frequent; the mimeographed reproduction is uneven. But then some of the best jam is picked by your grandchild's dirty hands and canned in last year's pickle jar. If you want a treat, we'd recommend you send \$4.50 for 10 issues U.S. or Canada (\$6.00 elsewhere) to Ralph Page, 117 Washington Street, Keene, New Hampshire 03431. You'll find you save and savor each copy of this unique publication.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Utah

Sponsored jointly by the Squarenaders of Green River, Wyoming, the Curley Q's of Roosevelt and the Moonlighters of Bountiful, the 13th Annual Dam Dance will be held at Flaming Gorge Dam July 7th and 8th. Donating their talents for the 13th consecutive year will be callers Fred Brown and Clarence Eskridge. This is a weekend devoted to fun and games for the entire family and all square dancers are invited to attend.

Colorado

The 16th Annual Reunion, Overseas Dancers, will be held at the Four Seasons Motor Inn in Colorado Springs August 2nd to 5th. In addition to dancing to fine callers and round dance leaders, Colorado Springs is noted for its beauty, setting the stage for outdoor swimming, golf and the like. Anyone who has been a member of and danced with an overseas club in

any foreign country, Hawaii, Alaska or Puerto Rico, is eligible to attend. Contact Len and Elly Bergquist, 14735 Sun Hills Drive, Colorado Springs 80908 for registration information.

The 24th Annual Colorado State Square and Round Dance Festival will take place June 9th and 10th at Granby, Colorado.

West Virginia

Huntington's 8th Square and Round Dance Festival will be held July 28th and 29th at the Student Hall, Marshall University. Bob Fisk, Dick Bayer and Sonny Bess will be on hand to call for the square dancing with Ray and Bea Dowdy leading the round dancing.

Arkansas

On July 21st and 22nd the 6th annual Arkansas Square and Round Dance Convention will be presented in Robinson Auditorium at the Convention Center in Little Rock. The Scenic Cloggers of Chattanooga, Tennessee, will appear on the program. Bill and Betty Lincoln will be the round dance instructors and Arkansas callers and their guest will be featured. Contact Nadine Higgins, 6708 Westover Drive, Little Rock 72207 for details.

Art Springer, Chuck Bryant and Bill and Betty Lincoln will be on hand to conduct the square and round dancing for the 4th Annual Fanchainer Festival June 16th and 17th. The event will be held at the Marble Falls Resort Convention Center adjacent to Dogpatch, U.S.A.

Arizona

For 1978 the Old Pueblo Square Dance Association of Tucson has scheduled more special events with nationally-known callers than ever before. The big, four-day Festival (always the third weekend in January) featured callers Bob Fisk, Jon Jones, Nate Bliss and



Two Horns plus two more Horns equals reunion. Caller and taw Al and Donna Horn of Penrose, Colorado, who were on tour recently in Minnesota, met cousins Ike and Sandy Horn, Treasurers of the Mankato Circle Eight Square Dance Club, where Al called a dance. The cousins (Al and Ike) were reunited for the first time since they were just a few years old — and it took square dancing to do it. Each side lays claim to the caller's fee check that was made out to Horn by Horn. From left to right, Donna, Ike, Al and Sandy.

ROUND THE WORLD of SQUARE DANCING

round dance instructors Charlie and Bettye Procter. Two big hits in February were Marshall Flippo and Jack Lasry. April was ushered in with a mini-festival featuring Cal Golden and at the end of the month Dick Kenyon called a subscription dance for his Arizona magazine, "Follow the Sun." At these events round dance programs were presented by Joe and Sandy Parker and Anita and LeRoy Stark. Coming up are summer specials with Ernie Kinney on July 1st and Stan Burdick on September 1st. — *Monica Silver*

The 29th Annual Mile-Hi Square and Round Dance Festival will take place at the Armory/Adult Center in Prescott June 9th and 10th. Featured will be Dick Kenyon, Earl Neff and Ed and Alma Skiba.



Lorene and Gladstone Lewis hosted a square dance in Breckinridge, Oklahoma, for their square dance friends last March. The dance marked the observance of their 60th wedding anniversary and the Lewises have square danced half of their married life!

Tennessee

The 1st Annual Dixie Roundup was presented in Gatlinburg by the Upper East Tennessee Callers Association May 19th and 20th. This project was in the works for eight

months and the idea behind the festival is to build the confidence of new graduates by uniting a large group of dancers near the same level just after graduation. Other accomplishments of UETCA include an increase of 30 squares from the first dance in 1977 to the first dance in 1978. Newspapers are helping by carrying articles on square dancing and plans are in the making for a monthly bulletin to be published by the association.

Michigan

The Southwest Michigan 11th Annual Square and Round Dance Festival will be held June 9th to 11th at the new Middle School in Mattawan. Festivities will begin Friday evening with a Trail-In dance featuring Southwest Michigan callers and round dance leaders. Marv Lindner will call for the workshops and Saturday evening dance and Jerry Haag will be on hand for the square dancing on Sunday. Helen and Bill Stairwalt will lead the round dancing.

The Levi's and Lace Square Dance Club of Iron River will hold its Annual Rodeo Dance on July 29th at the Iron County Armory. Elmer VandeLogt will call.

Washington

The Washington State Square and Folk Dance Federation will present the 10th Annual Leadership Seminar the weekend of July 7th to 9th at Central Washington State College in Ellensburg. The purpose of the seminar is to discuss and logically embark upon an effective club leadership program on training, counsel and advice on all phases of square dance principles. Any dancer or interested club member may attend and every club in the state is encouraged to send at least one couple. Featured speaker will be Bob Osgood.

Oregon

The 21st Summer Square and Round Dance Festival is being hosted by the Interstate Highlanders at Oregon Institute of Technology Campus in Klamath Falls July 13th to 16th. Featured callers will be Lee Helsel, Elmer Sheffield and Ralph Silvius. Ross and Penny Crispino will conduct the round dancing. You may write P.O. Box 1478, Klamath Falls 97601 for further information.

Idaho

Dancing will be great at the 14th Idaho Square and Round Dance Festival June 15th to 18th at East Minico Junior High School in

Rupert. Lee Helsel will be the featured caller with Ross and Penny Crispino handling the rounds.

Ontario

Members and friends of the Woodstock Y Promenaders (48 in all) chartered a bus to Lansing, Michigan, for a weekend in March. They were met in East Lansing by the SIOASDS area volunteers, Don and Pauline Cade, who gave them a royal welcome and accompanied them to the Sveden House for dinner. Later in the evening the Cades escorted the group to a club dance with the Grand Ledge Twilighters. During the evening the club presidents exchanged badges and a super time was had by all as square dancers from two nations exchanged ideas. — *George & Betty Brown*

Japan

The All-Japan 17th National Square Dance Convention is scheduled to be held September 15-17 at Kinugawa, near historical Nikko. Anyone interested in attending this affair is invited to write for details to Tac Ozaki, 3449, Kita Oizumi, Nerima-ku, Tokyo, Japan.

Virginia

Norfolk's first square dance club, The Tidewater Twirlers, celebrated its 16th birthday at the Ocean View Recreation Center in April. Starting with only one square back in 1962, the club has grown tremendously. The group boasts of having two couples as charter members, the best caller and floor in the area, a friendly and congenial atmosphere and members whose ages range from 18 to 81. — *Charlie Holcomb*

Tidewater Square and Round Dance Council, with the support of the Hampton Roads Callers Association and in cooperation with the Norfolk Bureau of Parks and Recreation, will sponsor the 3rd Independence Day Dance at the Arena on July 4th. For information contact Dot Baldwin, 1740 Keeling Road, Virginia Beach, Virginia 23455.

Mississippi

The Mississippi Gulf Coast lost its only facility with adequate space for square dancing when the Edgewater Hotel was razed to accommodate an addition to the Edgewater Shopping Mall. Since that time the one hall available could accommodate only 60 to 70 squares. But 1978 is different. A new Coliseum and Convention Center was opened in 1977 with 24,000 square feet of space for dancing and adequate air-conditioning, so that 250 squares can be accommodated with no obstructions. The 1978 Mississippi Gulf Coast Festival will



Reigning at the 9th Annual Belles and Buoys Carnival in Gulfport, Mississippi, were Irma Ludlow as Queen Belle and Gene Kerr as King Buoy. Court members were selected from 14 square dance clubs in the area.

take place in this facility on August 4th and 5th. Marshall Flippo. Beryl Main and Don Franklin will take over the calling with John and Wanda Winter leading the round dancing. For further information contact Harold and Pauline Smith, 4502 Kendall Avenue, Gulfport 39501.

Spain

Square dancers journeyed to Zaragoza Air Base in February to honor two of Spain's square dance leaders. The occasion was a testimonial dinner and dance for Denny and Fran Leatherman, prior to their departure for Abilene, Texas. Upon their arrival in Zaragoza three years ago, Denny and Fran recognized the need for a square dance club and almost single-handedly formed the Zaragoza Promenaders. Denny became the first club caller and taught two classes each year until the Promenaders was one of the largest clubs in Spain. He was also the headliner at the 1977 Spain Jamboree in Madrid. Spain's loss is Texas' gain. Replacing Denny as club caller will be Pat Demerath. Readers of SQUARE DANCING magazine may remember Pat as one

(Please turn to page 80)

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June, 1978

POSITION DANCING IN MAINSTREAM

By Dick Han, Monticello, Indiana

THE APD CONCEPT is a valuable tool for the caller to use in creating the much needed variety in the Mainstream dance program, without presenting any new terms for the dancers to remember. The amount of variety that can be offered is limited only by the caller's creativity and imagination. The degree of success depends largely on the caller's ability to present this style of material. His understanding of the basics and his teaching ability will make or break the APD program. The individual's judgment shown in the application of his technical skills is also of utmost importance.

A successful APD program must have continuity. The "show it and forget it" method of teaching does not lend itself to a position program. Repetition is a must when presenting this concept. Dancers cannot be expected to execute a call from a position they have been exposed to only once, perhaps several months before. They need the opportunity to practice what they have learned, regularly.

The degree of success or failure of a position dance program will likely be determined by one or all of the following;

Judgment on the part of the caller pertaining to *what to call, when to call it, and how much of it to call.*

Patience. Be willing to move forward only according to the dancers' abilities, needs, and desires. Do not try to force too much, too soon. Be patient and move at a comfortable

pace for everyone.

Self Discipline. Control yourself. Don't be tempted to cater to an urge to use material that is against your better judgment. Call for the dancers' enjoyment and not for your own satisfaction or amazement.

Many dancers have a negative impression about position dancing that has been formed because of the use of bad judgment on the caller's part in introducing the concept. All positions should not be presented at the same time, especially when introducing the concept in a beginning program. Remember always that learning a call from another position is just like learning another figure for the first time and the approach should be the same.

Many Misconceptions

There is also a great deal of misunderstanding as to what all position dancing really is. One misconception is the impression that when the same sexes are working together during a movement, they are doing all position dancing. This is not necessarily true. A good example of this can be demonstrated by the way scoot back is being taught and used in many areas today.

Heads square thru four

Curlique, scoot back

(Boys go, girls fold)

Boys run, right and left thru

Slide thru, left allemande

At this point, this is the normal position for scoot back and it does not begin to become all position dancing until the same dancers are able to do a scoot back from a different arrangement of dancers in the wave, such as:

Heads square thru four

Step to a wave

Scoot back, boys run

Bend the line

Right and left thru

Slide thru, left allemande

This Month's Contributor

As we get to know more of our callers we begin to realize that many of them have made in-depth studies of certain aspects of the calling art. Take the author of this month's Workshop, as an example. Dick has much to say about making Mainstream dancing more exciting through the use of All Position Dancing, and for this we say "Thank You."

These are very basic examples, but I feel this is where we should start — at the beginning. Then we should move forward, one step at a time. Remember, we are talking about the *average* Mainstream program, not the specialized groups at other levels.

Another important factor for a successful APD program is a thorough understanding of the traffic patterns of the basics, by both the caller and the dancers. We need to think more in terms of ends, centers, leaders, trailers, etc., instead of always boys or girls. Each dancer needs to learn and dance each part of each basic. A good example of this can be shown with the basic circulate, using only one formation — parallel ocean waves — but changing the arrangement of the dancers. Here is an example of this:

Heads square thru four

Step to a wave, all eight circulate

(This is the usual position, boys as ends and girls as centers)

Swing thru

(This reverses the position)

All eight circulate

All cast right three quarters

Check the new wave

(We have yet another arrangement)

All eight circulate, boys run

Slide thru, step to a wave

Recycle, left allemande

This is an example of progressive position dancing of a basic from just one formation. From this point it can be expanded to other formations — such as circulate from columns, circulate in boxes, and split circulate from waves and columns. The important thing to remember is to not attempt to use all formations at one time during the learning period. Be patient and enjoy each one in turn and eventually it will be possible to do all of them.

Another factor that must be considered when presenting the APD concept is the frequency of dancing by the group or club. Do they dance once a week, twice a month, or once a month? This should be very instrumental in deciding on the attempted progress in presenting the all position dancing program. Also, is the club an open club with invited guests, or is it a members only program? Again, judgment on the caller's part must be exercised.

Move slowly, especially in the beginning. There are no deadlines to meet, or at least there should not be. Above all, remember that position dancing should be smooth and flowing, not jerky or uncomfortable. This concept of dancing must be enjoyable for both the caller and the dancers. If you *plan your program*, and then *program your plan*, everyone will have an enjoyable experience with all position dancing.

I've included some figures you may enjoy, featuring recycle from different dancer arrangements or positions.

Heads square thru four

Swing thru, recycle

Curlique, boys run

Slide thru, swing thru

Ends circulate, centers trade

Boys run, bend the line

Slide thru, swing thru

Recycle, grand right and left

Heads curlique, boys run

Curlique, scoot back

Swing thru, centers trade

Recycle, swing thru

Boys run, slide thru

Pass to the center

Square thru three quarters

Left allemande

Heads lead right, circle to a line

Right and left thru, pass thru

Wheel and deal, double pass thru

Centers in, cast off three quarters

Swing thru, spin the top

Recycle, curlique, boys run

Bend the line, slide thru

Square thru three quarters

Left allemande

SPECIAL WORKSHOP EDITORS

Jack Lasry Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

Heads square thru four
 Slide thru, right and left thru
 Ladies lead dixie style to a wave
 Recycle, veer right
 Ferris wheel, centers pass thru
 Left allemande

BITSIE

By Elsie Jaffe, Cleveland, Ohio

(From promenade)
 Sides put the lady in the lead
 Go single file, keep moving
 Heads to the middle
 Do sa do to a wave
 Recycle, sweep a quarter
 Pass thru, left allemande

NOVEL-TEE

By Robert Kline, Richmond, Kentucky

Heads lead right circle to a line
 Swing thru, boys run
 Sides partner trade
 As couples fan the top
 Wheel and deal
 Couples circulate
 Bend the line, slide thru
 Box the gnat, hang on
 Right and left grand

This material is presented by our Workshop Editor, Jack Lasry, for Mainstream dancing.

Heads lead right circle to a line
 Swing thru, boys run
 Half tag (freeze) walk and dodge
 Trade by, swing thru
 Box the gnat
 Square thru three quarters
 Left allemande

Heads square thru four
 Do sa do to a wave
 Girls trade, girls run
 Three quarter tag the line
 Boys cloverleaf, girls swing thru
 Spin the top, extend to a wave
 Scoot back, boys run
 Slide thru, left allemande

CHOREOGRAPHERS — WRITERS

We would like to include a greater variety of dance material in these pages and welcome danceable contributions from our readers. We're particularly interested in Extended and Mainstream material — bits and pieces a caller can interject into his calling program. Send them to our dance editor at our Los Angeles address, and thank you.

Heads pass thru around one to a line
 Pass thru, three quarter tag the line
 Leaders partner trade
 Centers recycle
 Double pass thru, track II
 Recycle, square thru three quarters
 Left allemande

Heads half square thru
 Swing thru, spin the top
 To a curlique, coordinate
 Bend the line, left allemande

Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Center four right and left thru
 Flutter wheel and sweep a quarter
 Ends star thru
 All double pass thru
 Leads U turn back swing thru
 Boys run, cross trail
 Left allemande

SINGING CALL

I'M KNEE DEEP IN LOVE

By Ernie Nation, Anaheim, California

Record: D & R #128, Flip Instrumental with Ernie Nation

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain
 Turn the girls and then join hands circle left
 Go walking 'round my friend ladies center
 Men sashay circle left that way
 Ladies center men sashay left allemande and
 Weave 'cause I'm knee deep in love with you
 Do sa do promenade her too
 You're going to drown me before you're thru
 'Cause I done get knee deep in loving you
FIGURE:

One and three flutter wheel
 It's full around you go same two curlique
 Walk and dodge and go swing thru with
 Outside two boys run to the right ferris wheel
 And when you do centers pass thru curlique
 Follow your neighbor spread swing that lady
 Promenade I say you're going to drown me
 Before you're through 'cause
 I done got knee deep in loving you

ALTERNATE FIGURE:

One and three square thru four hands
 Do sa do make a wave swing thru boys run
 Couples circulate wheel and deal
 Pass thru trade by swing the corner

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

SUGARFOOT STOMP — Grenn 14260

Choreographers: Irv and Betty Easterday

Comment: Very active routine. The music is great dixieland sound.

INTRODUCTION

- 1-4 LEFT-OPEN M face WALL Wait; Wait; Bk, —, 2, —; Bk, 2, 3, 4 end SEMI-CLOSED facing LOD;

PART A

- 1-4 Fwd, 2/3, Fwd, 2/3; Swivel Walk, 2, 3, 4; Fwd, 2/3, Fwd, 2/3; Fwd, Face M WALL, Side, Behind;
5-8 Side, Front, (Twirl) Walk LOD, 2 SEMI-CLOSED; Fwd, 2/3, Fwd, 2/3 end BUTTERFLY M face WALL; Side, Close, Side, Knee; Point RLOD, —, Knee, —;
9-12 Side, Close, Side, Knee; Point LOD, —, Knee, —; SEMI-CLOSED (Double Twirl) Walk, 2, 3, 4; Fwd, 2/3, Fwd, 2/3;

PART B

- 1-4 BUTTERFLY M face WALL Side, Bk, Side, Front; Side, Bk, Side, Front to OPEN; Away, Kick, Together, Touch; Away, Kick, Together, Touch;
5-8 Change Sides, 2/3, Face, 2/3; Rock Apart, Recov, Change Sides, 2/3; Face, 2/3, Rock Apart, Recov; (R Turn Transition end VARSOUVIANNA facing LOD) 1/4 L Turn, 2/3, In Place, 2/3;
9-12 Fwd, Stamp, Fwd, Stamp; Fwd, Swing, Bk, Close; Fwd, Stamp, Fwd, Stamp; Fwd, Swing, Bk, Close;

PART C

- 1-4 SHADOW Slide, Close, Side 1/2 L Turn face COH W behind, —; Side, Close, Side 1/2 R Turn face WALL M behind, —; Side, Close, Side 1/2 L Turn face COH W behind, —; Side, Close, Side 1/2 R Turn face WALL M behind, —;
5-8 (R Spin Transition) Fwd LOD, 2, 3, 4 R hands held at Waist M face LOD & W RLOD; Rock Apart, Recov, CW WHEEL XIF, 2/3; XIF, 2/3, XIF, 2/3; XIF, 2/3, XIF, 2/3 M face WALL;
9-12 (R Spin) In Place, 2/3, Rock Apart, Recov; Fwd XIB 1/4 L Turn, 2/3, 1/4 L Turn, 2/3; Rock Apart, Recov, In Place, 2/3; 1/4 R Turn, 2/3 to SEMI-CLOSED, Rock Bk, Recov;

PART D

- 1-4 LOOSE-CLOSED Side, Front, Side, Touch; Heel, Front, Side, Front to SEMI-CLOSED; Fwd, Close/Fwd, Close,

- Fwd; Close, Fwd, Kick, Kick;
5-8 Bk, Close/Bk, Rock Bk, Recov; (R Twirl end facing RLOD) In Place, 2/3, In Place, 2/3; Rock Apart, Recov, (L Twirl) Turn R, 2/3 LEFT OPEN face WALL; In Place, 2/3, Rock Apart, Recov;
9-12 Rock Fwd, Recov, (W Transition to end SKATERS) Rock Bk, Recov; Front, Bk, Side, Front; Front, Bk, Side, Front; (1/2 L Turn Transition end BUTTERFLY) L Turn face WALL, 2, Clap, Clap;

SEQUENCE: A — B — C — D — B — C — D plus Ending.

Ending:

- 1-3 Roll LOD, 2, 3, Touch; Roll RLOD, 2, 3, Touch; CLOSED —, —, Corte, —.

GYPSY EYES — Grenn 14260

Choreographers: Al and Carmen Coutu

Comment: Good music and a novelty routine for experienced dancers. Dance has three eight measure parts and each is repeated.

INTRODUCTION

- 1-4 M's L and W's R hands joined M facing WALL Wait; Wait; Side, —, Back, —; Side, —, Thru end in BUTTERFLY, —;

PART A

- 1-4 Side, Behind, Side, Behind end in OPEN facing LOD; Fwd, —, Fwd, Lock; Fwd, Lock, Fwd, Flare to end in BUTTERFLY M facing WALL; Twist, Twist, Twist/Twist, Twist;
5-8 Stamp Side, —, Recov to LOOSE-CLOSED, —; Behind, Side, Front, Side; Behind, —, Step Fwd to SEMI-CLOSED facing LOD, —; Fwd, 2, Face Partner M WALL in BUTTERFLY, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;

PART B

- 17-20 Fwd, —, 2, —; Fwd, Pickup to CLOSED, Corte, —; Recov, —, Fwd Dip, —; (Twirl to end in WRAPPED facing LOD) Bwd Two-Step;
21-24 (Unwrap) Rock In Place, 2, 3, Touch; Change Sides, 2, 3, Touch; Roll Across, 2, 3 end in OPEN facing LOD, Touch; Fwd, 2, 3 end in SEMI-CLOSED, —;
25-28 Repeat action meas 17-20;
29-32 Repeat action meas 21-24 except to end in OPEN;

PART C

- 33-36 Fwd, —, 2, —; 3, —, 4, —; Rock Apart, Recov/Turn to face Partner M WALL and LOOSE-CLOSED; Step/Close, Step; Behind, Turn, Behind/Turn M facing

WALL, Close;
37-40 **Apart, Together, Step/Close, Step; Kick, Step, Kick, Step; Stamp Swd, —, Recov, —; Front, Side, Front/Side, Front end in OPEN facing LOD;**

41-44 Repeat action meas 33-36:

45-48 Repeat action meas 37-40 except to end in BUTTERFLY M facing WALL:

SEQUENCE: A — B — C — A — B — C end in OPEN facing LOD plus Ending.

Ending:

1-2 **Side Apart, —, Close, —; Twist, Twist, Twist, —.**

DOODLIN' SONG — Hi Hat 961

Choreographers: Pete and Val Peterman

Comment: Fun two-Step to music that has a lift.

INTRODUCTION

1-4 **BUTTERFLY Wait; Wait; Side, Kick, Side, Kick; (Twirl) Side, XIB, Side, Thru to SEMI-CLOSED facing LOD;**

PART A

1-4 **Fwd, Close, Bk, Close; Fwd Two-Step; Fwd, Close, Bk, Close, Fwd Two-Step end CLOSED M face WALL;**

5-8 **Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step to face WALL in BUTTERFLY;**

PART B

1-4 **Bk Away, 2, 3, Touch; Together, 2, 3 to CLOSED, Touch; Side, Close, Cross, —; Side, Close, Cross to BANJO M face LOD, —;**

5-8 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Banjo Wheel, 2, 3, —; 4, 5, 6 to face WALL in BUTTERFLY, —;**

PART C

1-4 **Side, Close, Side, Flare; Behind, Side, Thru to OPEN, —; Circle Away Two-Step; Together Two-Step to BUTTERFLY M face WALL;**

5-8 **Side, Behind, Side, Behind to SEMI-CLOSED; Fwd, —, Pickup to CLOSED, —; Gaucho Turn, 2, 3, 4; 5, 6, 7, 8 to SEMI-CLOSED;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 **BUTTERFLY M face WALL Side, Kick, Side, Kick; Stamp, Stamp, Chug, —.**

JEALOUS — Hi-Hat 961

Choreographers: Stan and Ethel Bieda

Comment: An active routine but not difficult. Music is adequate.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait;**

Side, Touch, Side, Touch; Apart, Point, Together to SEMI-CLOSED face LOD, Touch;

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; (Scoot) Fwd, Close, Fwd, Close; Strut, —, 2, —;**

5-8 Repeat action meas 1-4 Part A:

9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; (Rock) Fwd, Bk, Fwd, Bk; Fwd, —, Thru to LOOSE-CLOSED M face WALL, —;**

13-16 **Side, Close, Thru, —; Side, Close, Thru to SEMI-CLOSED, —; (Rock) Fwd, Bk, Fwd, Bk; Fwd, —, 1/4 R Turn face WALL in BUTTERFLY, —;**

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, Draw, Close, —;**

5-8 Repeat action meas 1-4 Part B:

9-12 **Apart, Close, Together, —; Side, Close, Thru, —; Side, XIB, Side, Front; Side, Touch, Side, Touch;**

13-16 **Apart, Close, Together, —; Side, Close, Thru, —; Side, XIB, Side, Front; Side, XIB, Side, Thru to SEMI-CLOSED;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Step, Swing, Bk face RLOD in LEFT-OPEN, Close; Step, Swing, Bk face WALL in BUTTERFLY, Close; Side, Close, Side, Close; Apart, —, Point, —.**

HEY MR. GUITAR — Grenn 14259

Choreographers: Manning and Nita Smith

Comment: A repeat of several years ago with the same good lively music.

INTRODUCTION

1-2 **OPEN Wait; Apart, Point, Together to BUTTERFLY M face WALL, Touch;**

DANCE

1-4 **Side, XIB, Side, Brush Turn end facing RLOD in LEFT-OPEN; Bk, 2, 3, Touch; Fwd Two-Step,, Fwd Two-Step,, Fwd Two-Step,, Turn In Two-Step end facing LOD in OPEN;**

5-8 **Fwd, 2, 3, Swing; Bk, 2, 3 1/4 R Turn face WALL in CLOSED, —; Turn Two-Step,, Turn Two-Step,, Turn Two-Step,, Turn Two-Step end SIDECAR M face DIAGONAL LOD & WALL,;**

9-12 **Walk, 2, Step, Close/Step end BANJO; Walk, 2, Step, Close/Step end SIDECAR; Walk, 2, Step, Close/Step end BANJO; Walk, 2, Step, Close/Step end SEMI-CLOSED face COH;**

13-16 **Walk In, 2, Turn face WALL, Point; (L**

Twirl) Walk Out, 2, 3, Touch; Bk Away, 2, Step, Close/Step; Together, 2, Step, Close/Step end BUTTERFLY M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-6 Repeat meas 1-6 except to Ack on last beat of music.

ALICIA'S WALTZ — Grenn 14259

Choreographers: Bob and Beth Foust

Comment: Smooth routine with left face turning waltzes. Music gives one a peaceful feeling.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

DANCE

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Vine, 2, 3; Pickup to CLOSED, 2, 3 M face LOD;**

5-8 **(L) Waltz Turn; (L) Waltz Turn; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 **Roll LOD, 2, 3; Thru to BUTTERFLY, Side, Close; Balance L, 2, 3; Balance R, 2, 3;**

21-24 Repeat action meas 17-20 except to end in OPEN:

25-28 **Waltz Fwd, 2, 3; (L face Wrap) Fwd, 2, 3; Fwd, 2, 1/4 R Turn M face WALL in CLOSED; Thru, Side, Close;**

29-32 **Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close; Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close blend to BUTTERFLY;**

SEQUENCE: Dance goes thru three times plus Ending.

Ending: **Apart, Point, —.**

PING PONG CIRCULATE

By Ron Bessette, Wayne, New Jersey

Heads pass the ocean

Swing thru, ping pong circulate

New centers swing thru

Ping pong circulate

Centers pass thru, star thru

Allemande left

Heads spin the top

Ping pong circulate

Centers recycle and turn thru

Do sa do, turn and left thru

Allemande left

SCOOT & DODGE

By Cliff Long, Mars Hill, Maine

Head couples touch a quarter

Scoot and dodge

Circle half, veer left

Couples circulate, wheel and deal

Touch a quarter, scoot and dodge

Boys fold and touch a quarter

Boys trade, girls fold

Peel off, girls trade

Bend the line, star thru

Pass thru, trade by

Left allemande

MAINLY MAINSTREAM

By Jeanne Briscoe, Salinas, California

Head ladies chain three quarters

Side gents turn 'em

Roll away half sashay

Up to the middle and back

Do sa do to a wave, swing thru

Pass thru, U turn back

Lonesome gents down the middle

Pass thru, both turn left

Go around two between the girls

Make a line of four

Slide thru, left allemande

SINGING CALL

SOME DO SOME DON'T

By Jerry Schatzer, Cromwell, Connecticut

Record: Hi-Hat #488, Flip Instrumental with Jerry Schatzer

OPENER, MIDDLE BREAK, ENDING

Docey your corner and see saw your date

Why don't you join hands and circle eight

Gents star right he's rollin' round the land

A left allemande weave the ring my friend

Because I'm sad to say I'm on my way

Do sa do and promenade her today

My heart is down my head turning around

I had to leave a little girl in

Kingston town

FIGURE:

Heads promenade halfway around

While the sides star thru, pass thru

Do sa do go full around a swing thru

Boys run right and ferris wheel tonight

We'll do a double pass thru and

All go track II if you swing your

Corner lady she'll promenade with you

Ask her to be your true lover

Some do some don't some will some won't

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SCOOT AND SPLIT

By Jack Lasry, Holiday, Florida

Heads square thru, step to a wave
Scoot back, boys run
Bend the line, square thru three quarters
Left allemande

Heads square thru (Box 1-4)
Do sa do to an ocean wave
Scoot back, girls circulate
Boys trade, boys run
Wheel and deal, pass thru
Left allemande

Heads square thru (Box 1-4)
Step to an ocean wave
Split circulate, centers trade
Boys run, right and left thru
Dixie style to an ocean wave
Boys cross run, girls trade
(Back to Box 1-4 wave once again)

Heads lead right circle to a line (1P2P)
Pass the ocean, split circulate
Centers trade, boys run
Right and left thru
Flutter wheel, cross trail
Left allemande

Heads square thru (Box 1-4)
Step to an ocean wave
Split circulate, scoot back
Centers trade, split circualte
Scoot back, boys run
Slide thru, left allemande

JOE'S FAVORITES

By Joe Saltel, Eureka, California

Four ladies chain
Heads pass thru, chase right
Sides divide and touch a quarter
All eight coordinate
Couples circulate, bend the line
Right and left thru, slide thru
Touch a quarter
Follow your neighbor and spread
Scoot back
Right and left grand

Heads star thru
Double pass thru
Lead two partner trade
Star thru, pass thru
Wheel and deal, zoom
Centers swing thru
Outsides rollaway half sashay
Centers extend
Right and left grand

Four ladies chain
Heads pass the ocean
Fan the top
Sides divide and star thru
Ping pong circulate
Centers recycle, right and left thru
Full turn around, left allemande

SINGING CALLS

THE WURLITZER PRIZE

By Keith Gylfe, Sonoma, California

Record: River Boat #115, Flip Instrumental
with Keith Gylfe

OPENER, MIDDLE BREAK, ENDING

Sides face grand square I'm not here
To forget you I'm here to recall
The things we used to say and do
I don't want to get over you
I don't want to get over you
Heads face grand square
They ought to give me the Wurlitzer prize
For all the silver that I've let slide
Down the slot playing those songs sung blue
FIGURE:

Heads square thru now four hands around
Right and left thru and then swing thru
Boys you run, half tag, trade and roll
Box the gnat a right and left grand
Do sa do now you promenade round the ring
Playing those song sung blues

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

LOOKIN' FOR A FEELING

By Dave Abbott, Redding, California

Record: River Boat #116, Flip instrumental
with Dave Abbott

OPENER, MIDDLE BREAK, ENDING

Circle left I'm lookin' for a feeling
That I once had with you
Allemande left and allemande thar
Go right and left and form a star
Shoot that star go forward three
Now turn thru and allemande left promenade
I've been lookin' for a feeling
That I lost when I lost you

FIGURE:
One and three promenade halfway
Two and four go right and left thru
Square thru four hands around you're to do
Do sa do and eight chain four
I've had love and I've had lovers
Swing the corner promenade
I've been lookin' for a feeling
That I lost when I lost you

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

This month we present not only a singing call adapted to the Basic Plateau by David Cox of Australia, but a pair of examples of this "hoedown choreography" as they call it down under, and which we refer to as patter calls. Budding choreographers and old timers, too, are invited to send in their favorites for possible publication. Be certain that all calls fit into the Basic Program of American square dancing. Check the Illustrated Basic Movements of Square Dancing Handbook available from The American Square Dance Society (see page 84).

The following two examples are from David Cox, East Gosford, Australia:

Heads star left

Pass the corner take the next
Star promenade don't get vexed
Boys wheel around, cross trail thru
Swing the one you meet
Promenade and keep it neat
Head men and the girl with you wheel around
Right and left thru
Star thru, pass thru
Swing your own and promenade

Sides star left

Pass the corner take the next
Star promenade don't get vexed
Boys wheel around and star thru
Center two pass thru
Square thru three quarters
1, 2, 3 left allemande

And these are from our Special Ammunition Workshop Editor, Ken Kernan, Phoenix, Arizona.

Heads right and left thru and rollaway
Star thru, right and left thru
Dive thru, California swirl
Dive thru, California swirl
Dive thru, pass thru
Right and left thru, dive thru
Square thru five hands
Allemande left

Sides half square thru
Right and left thru with the outside two
Dive thru, pass thru
Square thru four hands around
Bend the line, right and left thru
Star thru, left allemande

Head ladies chain right
Sides half sashay
Head ladies star across
Everyone left allemande

Heads half square thru
Right and left thru
Dive thru, pass thru
Circle four once around
Sides dive in, California swirl
Heads dive in, California swirl
Allemande left

Head couples promenade the outside ring
Go all the way with the pretty little thing
While the side couples right and left thru
Turn this gal like you always do
Couple three and new number four
Go forward up and back once more
Just you two go right and left thru
New head ladies chain across
Same two couples rollaway
First couple only go forward and back
Go down the center and split the track
Go around just one and everybody
Allemande left

SINGING CALL ADAPTATION

TURN ON YOUR LIGHT AND LET IT SHINE

Adapted by David Cox, Gosford, Australia

Record: Red Boot 164

OPENER, MIDDLE BREAK, CLOSER

Four ladies promenade once around the ring go
Come back and swing with your man
Join hands circle to the left around the ring go
Left allemande and do the right and left grand
(why don't you)

Turn on your light and let it shine shine shine
Swing your girl and promenade
Be a beacon in someone else's life
Turn on your light and let it shine

FIGURE

Head two couples square thru
Four hands around the ring go
Meet the corner girl and do sa do
Do the right and left thru
turn the girl and dive thru
Square thru three quarters round and then
(why don't you)

Allemande left, run back do sa do
Your corner swing and promenade her home
Be a beacon in someone else's life
Turn on your light and let it shine

SEQUENCE: Opener, Figure twice, Middle
Break, Figure twice, Ending

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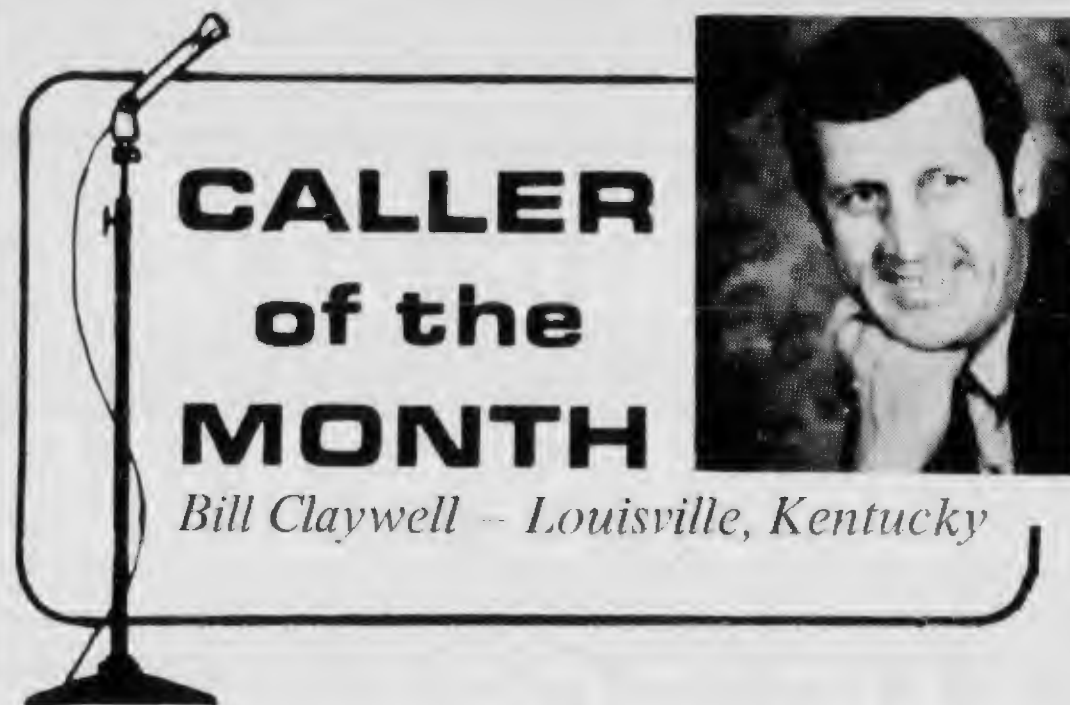
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INTRODUCTION into the world of square dancing began in Cheyenne, Wyoming, in 1960 for Bill and Betty Claywell. Bill's experience as a caller followed in 1961 in Edgewater, Florida. Since 1968, Bill and Betty and their family of two children and two grandchildren have resided in their home state of Kentucky.

Bill is club caller for three clubs, teaches lessons annually for each of the clubs, and maintains an advanced workshop. Weekend schedules include traveling extensively throughout Kentucky and the south and mid-west, guest calling and serving as staff caller for various festivals. Bill is an active member of CALLERLAB and Betty has always worked closely with Bill throughout his calling career.

As a staff recording artist on the Lou-Mac label, Bill feels that this has given him a great promotional asset to his calling career. His profession as an electrician and caller has taken the Claywells to nearly every state in the union. The countless friendships made nationwide has been one of their greatest rewards since they became involved in the world of square dancing.

Bill is well known for his rhythm and timing



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as a patter caller. He strives to be as proficient as possible at all levels of calling with today's ever-changing and unlimited source of material and still keep the concept of fun and fellowship in square dancing. This combination enables any group from Mainstream to advanced dancers to enjoy his calling. The Claywell's dedication to both the activity itself and to the individual dancer has had a great effect on their success. This sincere participation in the joy and love of dancing has enriched their lives and they hope, in turn, has enriched the lives of those they have touched.

Bill and Betty have the admiration of all who know them well, dancers and callers alike. The assistance and moral support they have demonstrated to newcomers to the world of dancing and calling is an added dimension to their very full and busy lives. — *Aaron and Betty Morrison*

(**LETTERS**, continued from page 3)

dancers who are compelled to "hang in there" out of terpsichorean protocol. The singular and alternate arrangement I have recommended would allow free choice of preferred dances along with ample rest periods. What are your thoughts about this recommendation?

William Slamer

Menomonee Falls, Wisconsin

This decision is up to the local areas to make and depends upon a number of circumstances. Not all areas program alike. — Editor

Dear Editor:

It took us a while to find a club when we arrived here (Saudi Arabia), but we finally found the Arabian Hoedowners at Dhahran and have since danced with dancers from Al Khobar, Las Tanurah and Abqaiq. It looks now like we will have either one or two clubs in the

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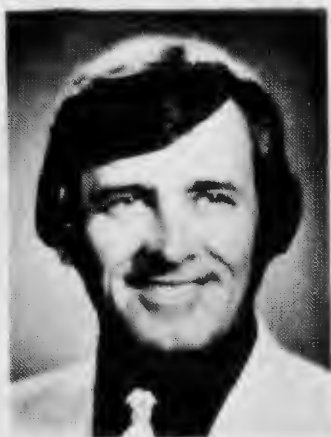
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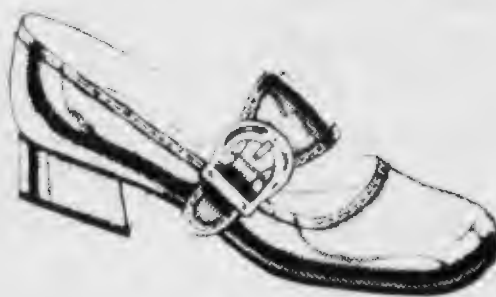
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Jubail area, a great big six square one, or more likely because of transportation problems, two smaller ones — one here in the industrial complex and one about 20 kilometers away at the U.S. Army Corps of Engineers compound at the Royal Saudi Navy Base. We have classes underway at both places plus almost a full square of old timers here. Square dancing is definitely alive in the Eastern Province.

Joe and Joyce Burgess
Dhahran, Saudi Arabia

Dear Editor:

On pages 14 and 15 of the March issue (SQUARE DANCING magazine) you discuss the call, Box the Flea. Since the name of the call on the CALLERLAB Mainstream Basics List is Swat the Flea, and since Swat the Flea is the long-standing, traditional name of the call, why would you print this call as Box the Flea? This incorrect name in your magazine can only result in confusion among callers and dancers, especially since it differs from the name approved by CALLERLAB. I urge you to print a correction.

Ed Foote
Wexford, Pennsylvania

Left hand contacts call for *swat the flea*. The key word box for both would be confusing. — Editor

Dear Editor:

Aloha to all square dancers! Yes, we do have square dancing in Hawaii and are most anxious to dance with you. That's why we are hurt when we are sometimes ignored or bypassed by your tours. So, to all of you individuals or groups who are traveling to Hawaii and to the Big Island in particular, we ask that you let us know in advance when you are coming, how



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many of you, where you will be staying and if you need equipment and/or a place to dance. This will make for better relations and avoid frustrations and disappointments.

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Dear Editor:

Please do not omit your Preference Poll, particularly round dances. Many of my friends take SQUARE DANCING magazine and we all look to the Preference Poll for the leading

dances. We lack leadership in this area so look forward to the Poll. You do not hear from us because we look to you for guidance.

Edward Artler

Huntington, West Virginia

We're getting such a poor response at the moment on our record Preference Poll that we may have to drop it. Hopefully this will change.

— Editor

Dear Editor:

Are there any of your members or readers who know of a systematic way of describing or

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notating the various movements of square, round or contra dances? I am thinking of trying to catalog many of these dances and would like to find some way of describing the movements without writing out the calls. Possibly some form of memonics would be appropriate. My ultimate objective is to computerize the catalog so that it can be sorted, analyzed for similarities and occurrences, etc. Has this ever been done or attempted? My guess is that, given the large number of dances, someone, somewhere, has tried to bring order out of them all. If anyone can give me information on this I would be most grateful. Obviously, if such a task could be completed I would want to make the results available to others.

Robert Keller
1804 Boston Turnpike
Coventry, Connecticut 06238

Dear Editor:

I have "Sets in Order" in yearly red bound covers for the years 1955-1973. I will offer them free to anyone for the cost of the postage. My wife passed away recently and I no longer square dance. I also have copies of Round Dancer Magazine for the years 1965-1971.

Norman Beutel
212 Mission Road
Sault Ste. Marie, Michigan 49783

Dear Editor:

Some of us who have enjoyed square dancing over the years are beginning to feel a little threatened, as though someone or something were trying to drastically change our activity and take it away from us. . . . Let's stop bickering about levels, silence the tom-toms over challenge. All things are challenging while we are learning. We have always had a variety of things for square dancers to add to

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Martha and Richard Smallwood
Dallas, Georgia

Dear Editor:

Enjoyed reading your review of "A Time to Dance" by Richard Nevell very much. I bought the book for my husband for a Christmas gift. To my delight and surprise, our group, Ralph Pierce and the Tennessee Mountain Cloggers, was included in the chapter in Appalachian

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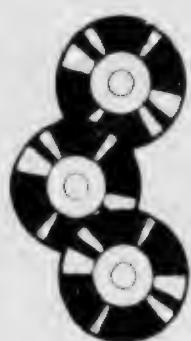
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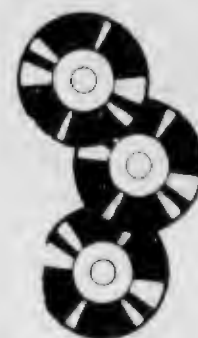
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Clogging. We especially enjoyed the history of American dancing. A lot of the names were familiar, but after reading the book I know to which part of dance history they belong. Thank you, Richard, the book is excellent.

Jean Pierce
Oak Ridge, Tennessee

The volume is a good addition to a dancer's library. You'll like it. We have a few of these books in stock if anyone is interested in purchasing one. Send \$10.00 and we'll pay the postage. — Editor

EDITOR'S NOTE: We very seldom run an unsigned letter but this one was so touching we thought it should be passed along.

Dear Editor:

Saturday night we missed several dances because we couldn't get in a square. Golly, do we know what it feels like to be alone in a crowd. We're not aggressive and suddenly there's no place for us. We're past middle age with no close friends, plus we're fairly new to Western square dancing and how much longer we can go on like this I don't know. We need

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the exercise. We need to meet people and we need more practice. I'm sure my husband would like to quit and I'm about to that point only for the first time in years we have some place to go. I think callers should announce the level of a call and it seems some must enjoy seeing how many squares they can mess up.

Discouraged

Who knows? This could be happening in your area. Sometimes, in all the fun we are having, we may overlook the fact that there are those who really need our friendship and

encouragement. — Editor.

Dear Editor:

If you have any information on average club fees, hall rents and average club caller fees, would you please send to me to be used by our callers' association?

Larry Faught, Billings, Montana

Anyone who would like to share this information with us may send it in and we'll compile it into a future article. We'll also send it along to Reader Faught. — Editor.

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C-302 SOMEBODY LOVES YOU

(Flip Inst.) by Gary Shoemake

C-401 IF I HAD TO DO IT ALL OVER AGAIN (Flip Inst.)

by Beryl Main

C-602 FIVE FOOT TWO (Round

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Wanda Winter



John and Wanda Winter

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SINGING CALLS

GOODNITE LITTLE GIRL — Longhorn 1022

Key: G Tempo: 130 Range: HB

Caller: Rocky Strickland LB

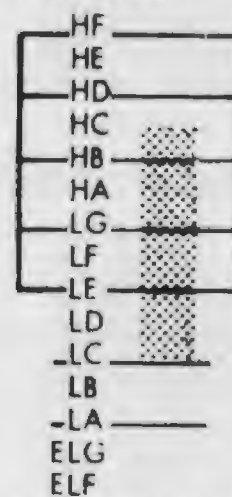
Synopsis: (Break) Four ladies chain — join hands circle left — rollaway half sashay — circle left — left allemande — allemande thar — right and left back in star — shoot star full turn — roll promenade (Figure) Heads promenade halfway — down middle pass thru — partner trade — square thru four hands — right and left thru — swing thru — boys trade — boys run — tag the line — face left promenade.

Comment: A real old favorite tune to hum along. Would be an all around enjoyable tune to call and dance. Figure is not difficult but seems to have nice flow. Good music.

Rating: ☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

I'M KNEE DEEP IN LOVE — D & R 128**Key: D & E Tempo: 128 Range: HC Sharp
Caller: Ernie Nation LD****Synopsis:** Complete call printed in Workshop.**Comment:** On recorded side music was too loud for dancers on the floor. Lots of action on the figure with flutter wheel, curlique, walk & dodge, swing thru, ferris wheel, follow your neighbor and spread. Dancers will not hesitate. Lots of instrumental background. Quick key change on last chorus. Good instrumental. Rating: ☆☆**SOMEBODY ELSE WILL — Kalox 1215****Key: G Tempo: 128 Range: HB
Caller: John Saunders LA****Synopsis:** (Break) Allemande left — come back spin the top half by the right — girls star left — men move up — same girl by the right — wrong way thar — men back up shoot the star — left allemande — weave ring — do sa do — promenade (Alternate break) Four ladies promenade inside ring — home swing — join hands circle left — allemande left — weave ring (Figure) One and three promenade half — two and four right and left thru — square thru four hands — pass thru — left allemande — weave ring — swing — promenade.**Comment:** A nice intro with all eight spin the top. Figure is average for any club dancer. Caller will need good storage of air due to amount of words. John does nice job. Music is good as usual with Kalox. Rating: ☆☆**THE DONEGAL JIG — Kalox 1216****Key: A Flat Tempo: 128 Range: HC
Caller: C.O. Guest LA Flat****Synopsis:** (Break) Face partner — grand Q — curlique — ladies star — men promenade —

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do sa do — curlique — men star — ladies
promenade — do sa do — curlique — ladies
star — men promenade — do sa do —
curlique — men star — girls promenade —
home do sa do (Figure) Heel and toe in you
go — heel and toe out you go — ladies chain
— chain back — heads square thru four hands
— swing corner — promenade.

Comment: A Donegal revival that feels good
and was enjoyed by the dancers. A record to
keep in the case for one-night stands. Use of
heel and toe movement keeps some of the
traditional dancing in sight. Grand Q is also
used. Rating: ☆☆

BLUE BAYOU — D & R 127

Key: G Tempo: 128 Range: HA
Caller: Ron Hunter LG

Synopsis: (Break) Allemande left — do sa do —
four ladies promenade home do sa do — left
allemande — promenade — (Figure) Heads
promenade halfway — sides touch a quarter
— walk and dodge — join hands circle four —
make a line — right and left thru — square
thru four hands — swing corner — prome-
nade.

Comment: Ron makes the record as the instru-
mental does not really lead the caller into
the melody. The second chorus needs more



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straight melody. The callers who know the tune will be more relaxed in its use. Figure is adequate. Ron does nice job. Rating: ☆☆

LOVIN' ON — Silver Eagle 104

Key: A Flat Tempo: 128 Range: HC
 Caller: Joe Goins LE Flat

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — do sa do — curlique — boys run right — slip the clutch — left allemande — promenade (Figure) Heads curlique — boys run right — square thru three quarters — trade by — do sa do — right and left thru — dive thru — pass thru — corner swing — left allemande new corner — promenade.

Comment: A ballad type of recording with average figure. Music adapts itself to the figure capably. Country feeling on this release. Rating: ☆+

Y'ALL COME BACK SALOON — Hi-Hat 487

Key: D Tempo: 128 Range: HB
 Caller: Ernie Kinney LA

Synopsis: (Break) Four ladies chain — join hands circle left — ladies in — men sashay — circle left — ladies in — men sashy — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — sides right and left thru — touch a quarter — boys run right — touch a quarter more — scoot back — roll to face — eight chain four — swing the next girl — promenade.

Comment: A simple call to call for most callers with nice choreographic effect. Melody could become monotonous if caller allows. Lots of words that callers may have to adjust to. Rating: ☆☆

THE WURLITZER PRIZE — River Boat 115

Key: G Tempo: 128 Range: HB
 Caller: Keith Gylfe LB

Synopsis: Complete call printed in Workshop.



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Comment: Good instrumental. Use of a saxophone gives different but strong lead at times. Popularity of the tune could make it successful. Don't feel this tune will be easy for average to call due to melody changes and word metering. Using in Workshop because of tune popularity and good instrumental.
Rating: ☆☆

SAY SI SI — FTC 32023

Key: B Flat **Tempo:** 130 **Range:** HC

Caller: Harold Bausch **LC**

Synopsis: (Intro) Circle left — left allemande — home do sa do — men star left — turn

partner by right — left allemande — come back promenade (Break) Sides face grand square — left allemande — home do sa do — allemande corner — promenade (Figure) Head couples promenade halfway — lead right circle four — break to line — lines of four pass thru — partner trade and roll — grand right and left — own turn right hand — swing corner — promenade.

Comment: Simple enough figure for most all club dances. A revival of this tune with a new figure. Music is very adequate. Some singing callers will certainly enjoy this tune.

Rating: ☆☆



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THE PROPOSAL — Blue Ribbon 221

Key: E Flat Tempo: 130 Range: HC
 Caller: Gloria Roth LB Flat

Synopsis: (Break) Join hands circle left — reverse back single file — girls backtrack — do sa do — weave ring — do sa do — promenade (Figure) Heads curlique — boys run — separate go around one — down middle — pass thru — separate go around one — in middle square thru three hands — allemande left — home do sa do — swing corner — promenade her home.

Comment: Nice instrumental music. Seems word metering could be smoothed out in certain places. Although proper in its cue, the grand square cue seems rushed. Could be a fun dance if dancers and caller get the feeling in a combined effort. Nice to have women recording. Rating: ☆☆

SOME DO SOME DON'T — Hi-Hat 488

Key: D Tempo: 128 Range: HD
 Caller: Jerry Schatzer LC Sharp

Synopsis: Complete call printed in Workshop.
Comment: A redo of an old Grenn record that was ready for revival. Nice music and figure is above average. Most callers can handle and will be an asset for special occasions. Callers may want adjustment in word usage. Overall a good release. Rating: ☆☆+

LOVE ME TONIGHT — Hi-Hat 489

Key: D Tempo: 128 Range: HB
 Caller: Dave Hoffman LB

Synopsis: (Break) Allemande left alamo style — balance in and out — swing thru two by two — balance again — swing thru two by two — turn partner right hand — allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle — right and left thru — square thru four hands — swing thru — boys run — bend the line — right and left thru — ladies lead

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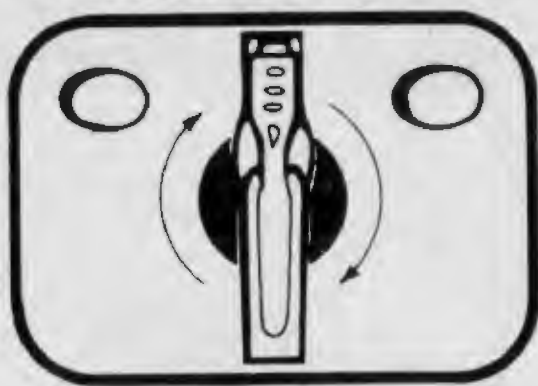
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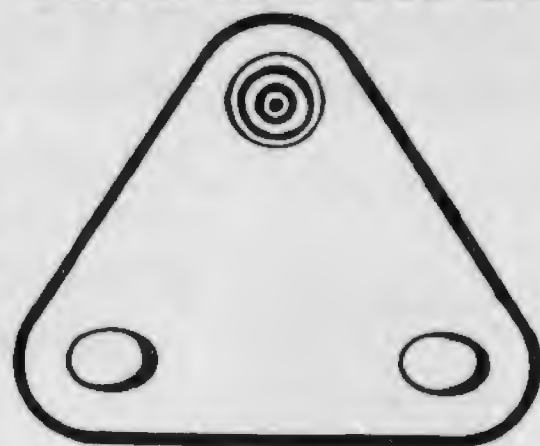
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dixie style to wave — boys turn back — everybody promenade.

Comment: Above average tune with above average choreography. Music is good. Callers will have to determine if this release meets their needs. As stated instrumental alone has nice quality and callers can handle.

Rating: ☆☆

COUNTRY MUSIC — Silver Eagle 401

Key: C **Tempo: 128** **Range: HA**

Caller: Buddy Allison **LC**

Synopsis: (Opener) Circle left — walk around corner — see saw own — men star by right —

allemande left — weave ring — do sa do — promenade (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade half — lead right circle four — make line — go up and back — right and left thru — pass thru — wheel and deal — centers swing thru — turn thru — left allemande — walk by own — swing right hand lady — promenade her home.

Comment: The music justifiably places this release in the country music field. Will be pleasing for many callers who cater to this

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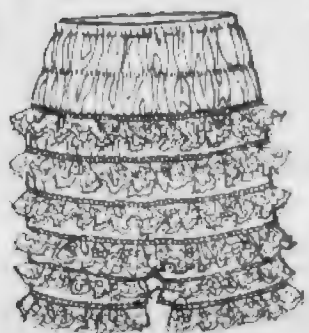
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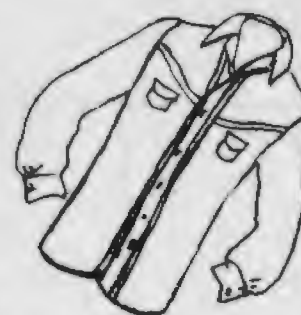
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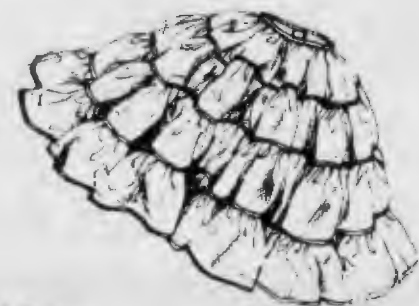


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feel. Figure is club level.

Rating: ☆+

APPLEJACK — Prairie 1013

Key: E Tempo: 130 Range: HC Sharp
Caller: Al Horn LB

Synopsis: (Break) Sides face grand square —
allemande — turn thru — allemande —
promenade (Figure) Heads pass thru —
partner trade — pass the ocean — extend —
swing thru — boys run to right — ferris wheel
— pass thru — touch a quarter — scoot back
— scoot back again — swing corner —
promenade.

Comment: Use of additional voices makes this

release different in its recording. Figure is
adequate as well as the music. Clear repro-
duction by Al on his calling helps the overall
rating. Rating: ☆☆

GHOST RIDERS — Kalox 1219

Key: D Minor Tempo: 126 Range: HD
Caller: Harry Lackey LA

Synopsis: (Break) Walk around corner — left
hand around own — four ladies chain three
quarters — rollaway — circle left — alle-
mande left — promenade (Figure) Head
couples square thru — corner curlique —
walk and dodge — partner trade — pass the



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ocean — balance — girls trade — swing —
promenade.

Comment: Another re-release of an old tune
updated. Easy movements established for
dance comfort. A record that could always
be used for a change of feeling in program-
ming. Music, as always on Kalox, is
adequate. Rating: ☆☆

LOOKIN' FOR A FEELING — River Boat 116
Key: D Flat **Tempo:** 127 **Range:** HD Flat
Caller: Dave Abbott **LD Flat**
Synopsis: Complete call printed in Workshop.
Comment: A good recording that callers can

handle with a relaxed manner. This release
has just enough country and western feeling
to make it successful. Good instrumental
with simple choreography. Rating: ☆☆+

RIGHT STRING WRONG YO YO —
Silver Eagle 302

Key: F **Tempo:** 128 **Range:** HF
Caller: Lynn Mansell **LF**

Synopsis: (Break) Sides face grand square —
four ladies promenade — swing at home —
left allemande corner — promenade (Figure)
Head couples square thru four hands — in
middle go split the outside two — around

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one make line of four — up to middle and
back — curlique — boys run right — left
allemande — weave ring.

Comment: A strong steel guitar lead with nice
beat makes the instrumental worthwhile.
Grand square is without fill in — some will
appreciate this. This reviewer does not know
how to react to the wording. It may be
comical enough for success but some could
take exception to its implications.

Rating: ☆☆

DOODLIN' SONG — Kalox 1218

Key: D

Tempo: 128

Range: HD

Caller: Vaughn Parrish

LA

Synopsis: (Break) Circle left — left allemande —
promenade — girls backtrack — turn thru —
left allemande — weave ring — meet own
promenade (Figure) Head couples flutter
wheel — star thru — pass thru — circle four
halfway — pass thru — trade by — swing thru
— scoot back — pass thru — swing — left
allemande — promenade.

Comment: This is a release nicely done by
Vaughn that will be very much enjoyed by
the dancers if the caller can sell. Callers will
need to execute the word metering and
phrasing to make it successful. Relaxing tune
and no rushing makes it nice. Tempo seems
slower than it really is.

Rating: ☆☆

KNEE DEEP IN LOVIN' YOU — Prairie 1012

Key: D Flat

Tempo: 120

Range: HD Flat

Caller: Al Horn

LD Flat

Synopsis: (Break) Four ladies promenade —
meet own curlique — hang on wrong way
thar — back up — shoot star — allemande
corner — right and left grand — do sa do —
promenade (Figure) Heads lead right — circle
— make a line — up and back — touch a
quarter — coordinate — ferris wheel —
double pass thru — track two — recycle —
swing corner — promenade.

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GR 14263

"ITALIAN THEME" two-step by George & Joyce Kammerer

"FIRST KISS" waltz by George & Mickey McCann

GR 12162

"GOOD DEAL LUCILLE" flip square by Earl Johnston

Comment: Tempo is quite slow and dancers hesitate in some places. Instrumental is adequate. Increase in tempo may help.

Rating: ☆+

ONCE IN A LIFETIME THING —

Silver Eagle 105

Key: G

Tempo: 128

Range: HB

Caller: Joe Goins

LD

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads flutter wheel — square thru four hands — swing thru — boys run right — bend the line — right and left thru — cross trail — swing corner — left allemande — promenade.

Comment: Instrumental adequate. Simple figure in the choreography. Could be used in class work. Callers will have to determine their preference on a selection basis. Not difficult to call.

Rating: ☆+

FLIP HOEDOWN

REED'S MOUNTAIN DEW — River Boat 117

Key: F

Tempo: 128

Caller: Dave Abbott

Comment: Good hoedown record that permits caller freedom to explore his patter qualities. Although recorded many times it's still worth consideration. Dancers as well as callers will enjoy.

Rating: ☆☆

HOEDOWNS

EASTBOUND AND DOWN — Silver Eagle 203

Key: G

Tempo: 130

Music: Steel Guitar, Bass, Guitar, Drums

HALF-A-LOVE — Flip side to Eastbound and Down

Key: A

Tempo: 116

Music: Guitar, Steel Guitar, Bass, Drums



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CT 110 **Wish I Had Loved You Better** by Russ Young
CT 201 **Marcia** (Hoedown)
 Called side by Bill Kramer
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Comment: Eastbound and Down has been over recorded. Although the others were done as singing calls, they, too, could be adapted. Good music. Half-A-Love is certainly a different feeling for a hoedown and could be enjoyed by some callers. Slower than most hoedowns and would need increase in tempo. Overall both sides could be well accepted. Rating: ☆☆

GO GO — Kalox 1217
Key: F Sharp **Tempo: 128**
Music: Kalox Rhythm Boys — Vibes, Guitar,
 Banjo, Bass, Drums, Trumpet

BLUE RIDGE MOUNTAIN BLUES —
 Flip side to Go Go
Key: D **Tempo: 128**
Music: Kalox Rhythm Boys — Banjo, Guitar,
 Vibes, Trumpet, Drums, Bass
Comment: Good banjo picking on Blue Ridge Mountain Blues. Mostly banjo lead with assist from guitar. Go Go is a really fine tune with zip and rhythm that callers will like. It has the western swing feel. This reviewer believes both to be good buys. Rating: ☆☆☆

(Please turn to page 77)

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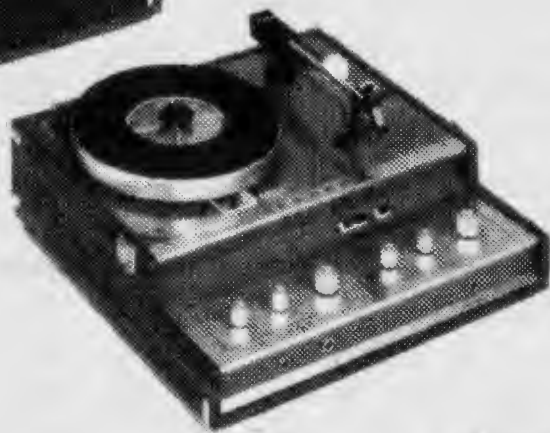
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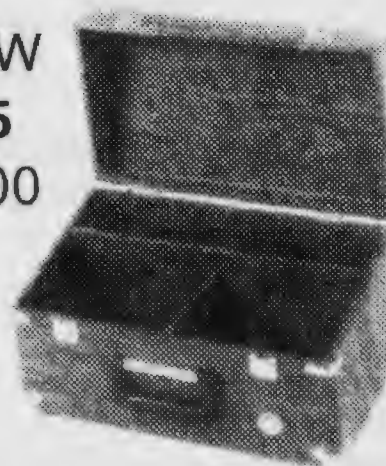
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Night Time & My Baby — D. McMillan .	RH	208
Old Time Loving — M. Litzenberger . .	CD	214
Rose Garden — D. Nordbye	BR	223
Semolita — B. Terrell	RH	303
Something From Heaven — T. White . .	Bog	1303
Sometimes — B. Van Antwerp	RB	235
Tijuana Taxi — D. Hoffman	HH	638
We'll Sing In the Sunshine — E. Kinney.	HH	490
What If We're Running Out of Love — .	CD	210

ROUNDS

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Rockin' Blues/Honey Be	Bel	277
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DOUBLE NICKEL — Hi-Hat 636

Key: F

Tempo: 128

Music: Del Kacher — Piano, Drums, Guitar, Bass

DROP THE HAMMER — Flip side to Double Nickel

Key: B Flat

Tempo: 128

Music: Del Kacher — Pianos, Drums, Guitar, Bass

Comment: Average hoedowns that have steady rhythmic feel with nothing too outstanding. Callers will probably like Drop the Hammer

if they like some good chord changes. Both offer strong afterbeat sequence. With need for more hoedowns these should be considered. Rating: ☆☆

COUNTY MOUNTY — Hi-Hat 637

Key: D

Tempo: 128

Music: Del Kacher — Steel Guitar, Bass, Drums, Banjo, Mandolin

PEDAL TO THE METAL — Flip side to Country Mounty

Key: B Flat

Tempo: 128

Music: Del Kacher — Bass, Mandolin, Banjo, Steel Guitar, Drums

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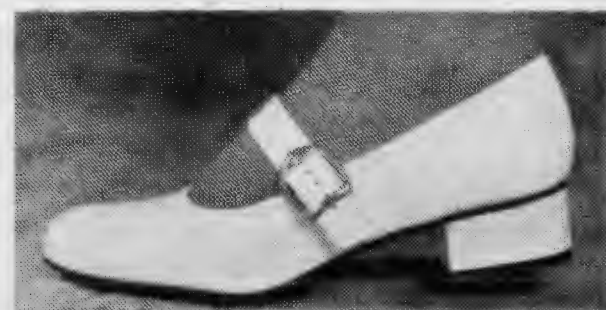


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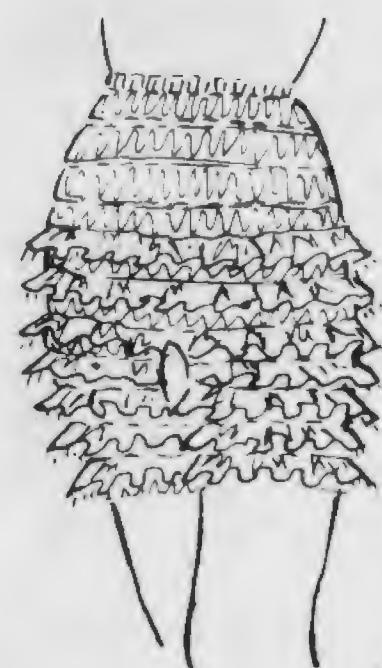
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Comment: Two good hoedowns different in their makeup to other releases. Good rhythm track on both. Callers will have to listen to determine their value to their individual use. Pedal To The Metal may be more difficult for callers to handle.

Rating: ☆☆

WARMOTHS WIN TROPHY

Congratulations are in order for Ed and Mary Warmoth of Portland, Oregon. During the recent Oregon State Federation meeting at the

Mid-Winter Festival, Vern and Ruth McKnight presented the Warmoths with the "McKnight Publicity Achievement Trophy." Ed and Mary were so honored because of the outstanding success they achieved in guiding the campaign through the State Legislature to become the first state to have square dancing designated as an official state dance. All square dancers are pleased with the achievement of this milestone and our hearty congratulations to Ed and Mary Warmoth. *(From the Oregon Federation News, March, 1978.)*



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We are putting together a SQUARE DANCE DIRECTORY listing square dance clubs across the United States and Canada. We need information about your club. Please send us the information below. There is no charge for listing your club in the directory.

Club Name: _____ City: _____

State: _____ Type of dancing: _____ Type of Club: _____

Level: _____ Nights you dance: _____ Weeks you dance: _____

Where: _____ Time dances start _____

Person to contact concerning the club

Name: _____ Address: _____

City: _____ State: _____ Zip _____

Phone: (area): _____



If you would like a copy of the directory, please enclose \$3.95 for each copy. Send to:

National Square Dance Directory, P.O. Box 54055, Jackson, MS 39208

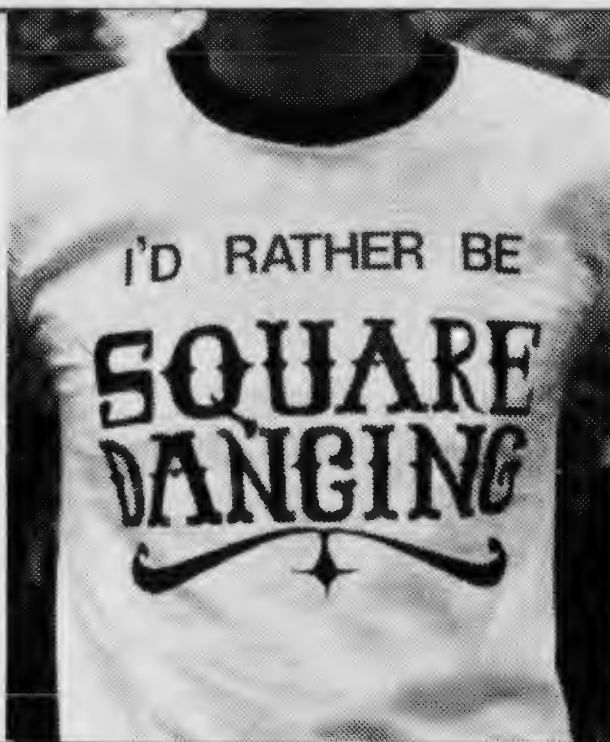
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(**WORLD**, continued from page 43)

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Square Dance Club in Taiwan.

Texas

The dust on the South Plains is being stirred
up by the enthusiastic square and round
dancers of the Lubbock Area Square and
Round Dance Federation. These folks have
been working on the State Festival to be held
June 2-3 at the Memorial Civic Center in
Lubbock. The combined talents of the mem-

bers of the West Texas Callers and Teachers
Association will provide for the dancing
pleasure of all participants.

Florida

New officers of Spares 'n Pairs, the Florida
Chapter of Bachelors 'n Bachelorettes, were
presented in a beautiful candlelight ceremony
by Regional Director Jane Householder, at the
Knights of Columbus Hall in Pinellas Park. 17
squares danced to the tunes of Dale Eddy from
Ohio. Rounds were ably presented by Elmer
and Marie Hicks. It was a lovely party and all

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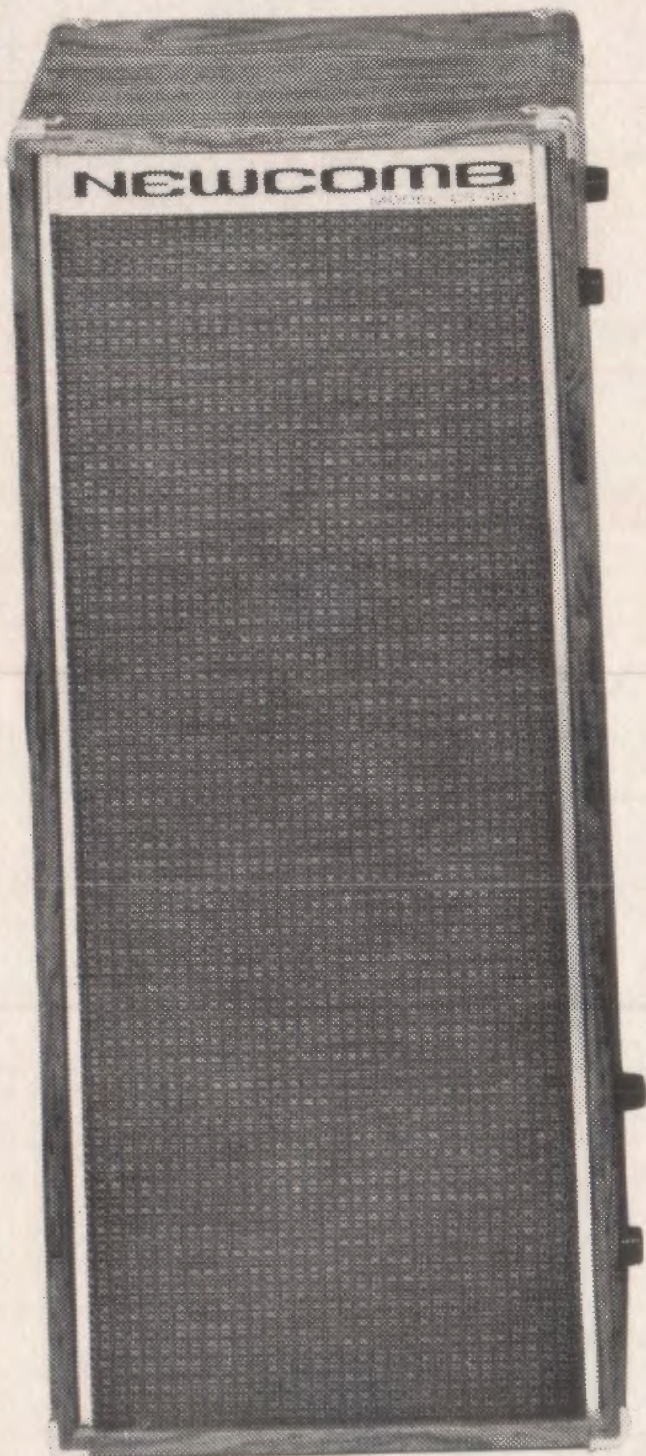
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present enjoyed it thoroughly. — *Thelma Pease*
Pennsylvania

Dancers from the Whirl-A-Way Square Dance Club of Carlisle were part of a contingent of 380 "ambassadors" of the Friendship Force of South Central Pennsylvania, who spent ten days in Mexico. Led by caller Earl Swarner and his wife, Nancy, 18 members of the club presented exhibitions of square dancing during their stay in the Mexico City area. The Friendship Force, an international exchange goodwill program suggested by President Carter, has First Lady Rosalyn Carter as honorary chairperson. — *Mildred and Charles Moyer*

California

The Central California Square Dancers Association and the Callers Association Modesto Area will sponsor the 12th Annual Cup of Gold Promenade June 16th to 18th at the Sonora Fairgrounds in the heart of the Mother Lode Country. Featured callers will be Wade Driver and Vaughn Parrish, with Betty and Bob Dean conducting the round dancing. This event is attended by dancers from California, Oregon, Nevada and other states. There is plenty of

space for trailer and camper parking.

New York

St. Lawrence University Campus in Canton will be the locale for the Skirts 'n Flirts 1st Annual St. Lawrence Area Festival June 9th and 10th. The staff includes Lee Kopman, Keith Hubbard, Don Hanhurst, Tom Tomlinson and Art and Garrie Jackson.

A showcase of New York State talent, the 2nd Annual State Square and Round Dance Festival, will be held July 21st and 22nd at Onondaga County War Memorial and Hotel Syracuse in Syracuse. You may contact Grant Johnson, 136 Seeley Avenue, Syracuse 13205, for further information.

Minnesota

Steamboat Days Dance, June 30th and July 1st, will be held at the State University Campus in Winona. Callers will be Jerry Murray and Dave Schultz with Dave and Bea Barchenger handling the rounds. The affair is sponsored by Park Rec Squares.

If you're interested in reading about "doings" in your area, send us the info. We're interested in "unusuals" and good photos.

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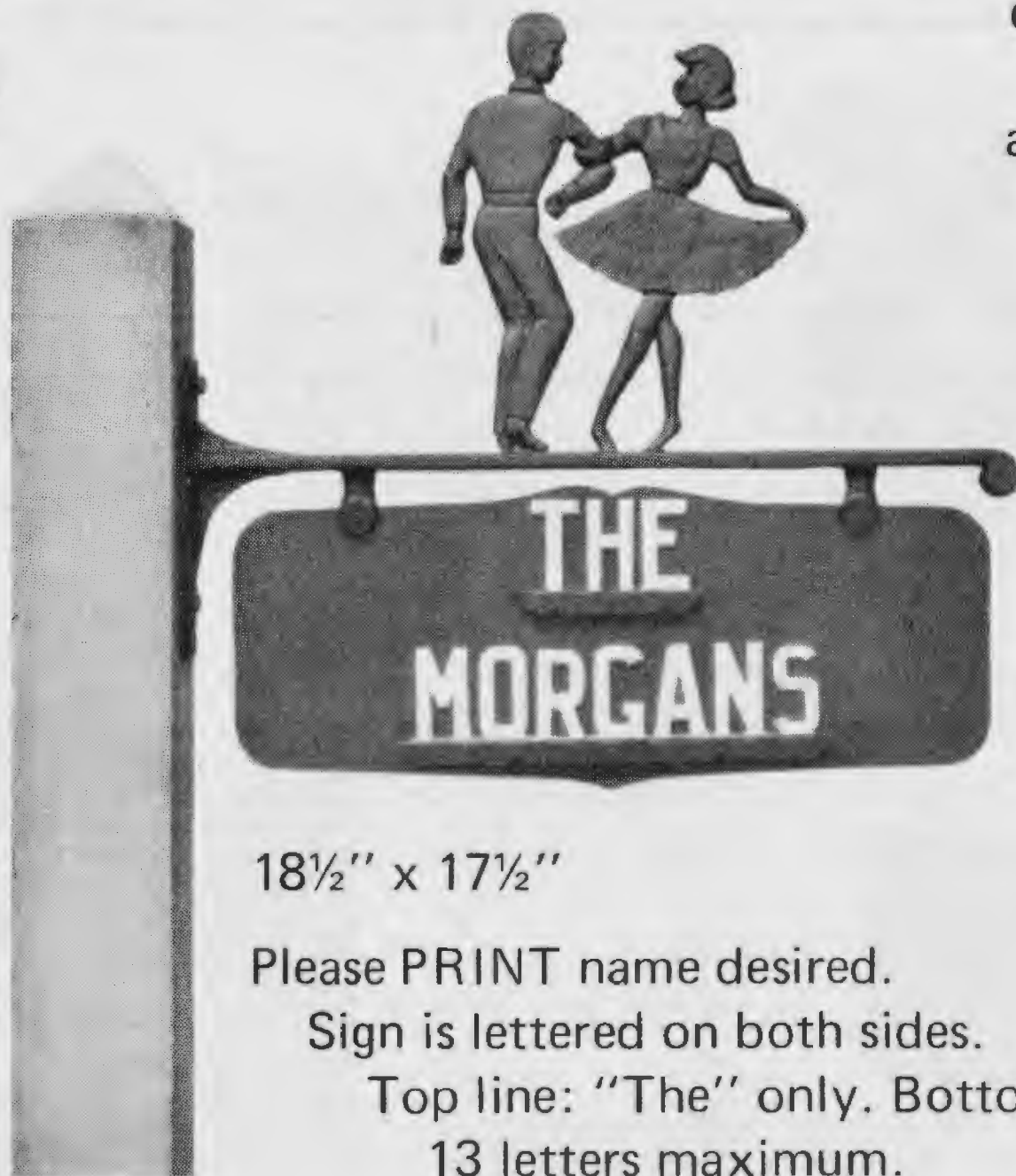


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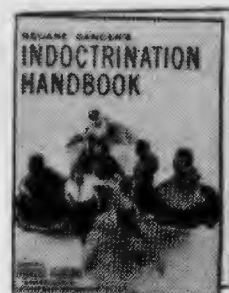


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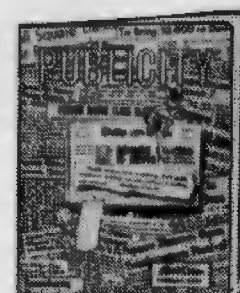
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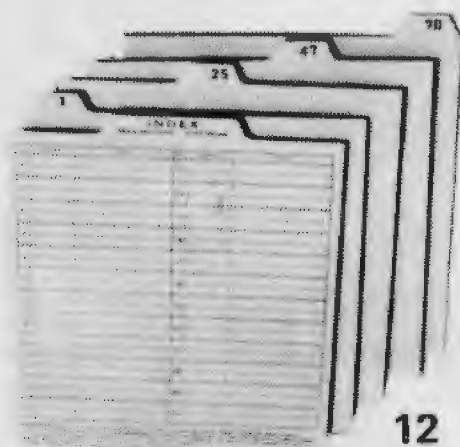
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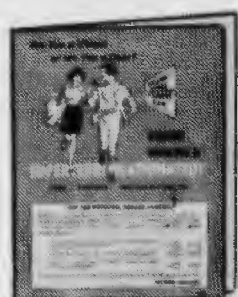


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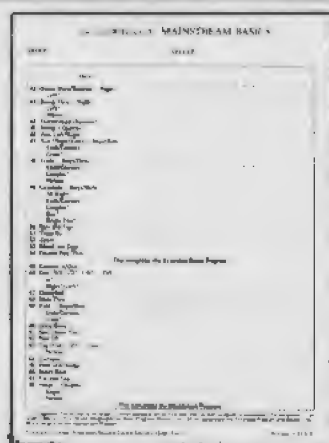
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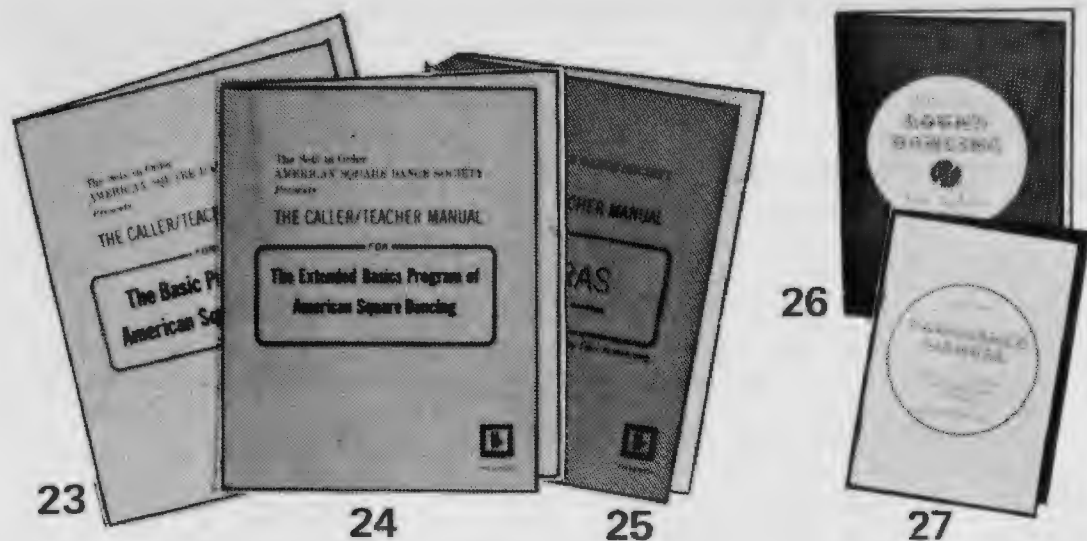


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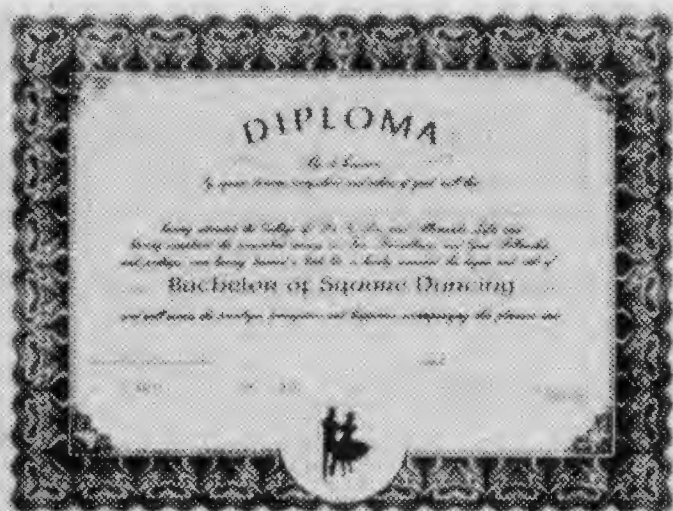


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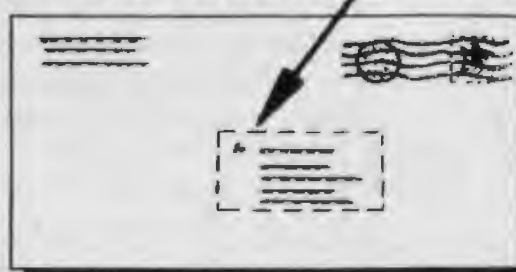
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ROUNDALAB

ROUNDALAB has completed a most successful charter membership drive with just under 500 member units in the organization. A member unit is a couple, team or solo teacher. All members are active round dance teachers and represent 48 states, six Canadian provinces, Belgium, Germany, New Zealand and the Netherlands. Much of the success of the membership drive is attributable to the excellent publicity given this new organization by the square and round dance newsletters and magazines and the active support of The Sets in

Order American Square Dance Society, LEGACY, CALLERLAB, and the many local area square and round dance publications.

ROUNDALAB was a dream of a handful of round dance teachers at LEGACY in May of 1977, which became a reality at the organizational meeting in October of that year, a meeting attended by a representative cross section of the round dance teaching profession, including a large percentage of the "big" names in the business.

Looking to the Future

As we lay plans for our second annual meeting to be held in Kansas City, Missouri, on October 22, 23, and 24, we are confident that we can start resolving the problems facing the round dance teaching profession. With over half of the round dance teachers of the world as members, we are in the unique position of being able to tackle those problems which can not be solved by any dancer/teacher organization or local teacher group. Anyone desiring information concerning ROUNDALAB should contact the Executive Secretary, Charlie Capon, 1025 North Highland, Memphis, Tennessee 38122 or telephone (901) 452-2062.



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SQUARE DANCE DATE BOOK



- June 2-3 — 19th Billy Bowlegs Festival,
PASARDA Hall, Fort Walton Beach, Florida
- June 2-3 — 6th Chicago Area S/R/D Conven-
tion, Lyons Twp. Hi School, Western
Springs, Illinois
- June 2-3 — Cowtown Hoedown, Sheridan,
Wyoming
- June 2-4 — Honeyland Festival, Concord Col-
lege, Athens, West Virginia
- June 2-4 — 19th Australian National Conven-
tion, Entertainment Centre, Perth, Australia
- June 2-4 — N.Z. National S/D Convention,
Memorial Hall, Wanganui, New Zealand
- June 2-4 — Annual Logger Dance, St. John's
Lutheran Gym, Libby, Montana
- June 2-4 — Turkey Run Weekend, Turkey Run
State Park, Marshall, Indiana
- June 3 — 4th Annual Summer Special, Elemen-
tary School, Timberville, Virginia
- June 3 — 16th S/R/D Festival, Memorial Civic
Center, Lubbock, Texas
- June 9-10 — 8th Annual S/D Festival, Hi
School Gym, Mountain View, Wyoming
- June 9-10 — 28th Annual State S/D Festival,
University of Puget Sound Campus, Tacoma,
Washington

- June 9-10 — Snow Mountain Roundup, Grandby, Colorado
- June 9-10 — 1st Annual Skirts 'n Flirts St. Lawrence Area Festival, St. Lawrence University Campus, Canton, New York
- June 9-10 — State Convention, Cook Convention Center, Memphis, Tennessee
- June 9-10 — 29th Annual Mile-Hi S/R/D Festival, Prescott, Arizona
- June 9-11 — 19th Buckeye S/R/D Convention, Exposition Center, Columbus, Ohio
- June 9-11 — 11th Annual S/R/D Festival, Middle School, Mattawan, Michigan
- June 9-11 — State S/D Convention, State University, Mankato, Minnesota
- June 10-11 — 11th Annual Gold Digger's Jamboree, Fairgrounds & Diggins, Yreka, California
- June 15-17 — 26th Annual S/D Festival, Municipal Auditorium, Pensacola, Florida
- June 15-18 — State Festival, East Minico Jr. High School, Rupert, Idaho
- June 16 — Pot Luck Dinner Dance, NCACC Gym, Bethlehem, Pennsylvania
- June 16-17 — 10th Rose City International Festival, Cleary Auditorium, Windsor, Ontario, Canada
- June 16-17 — Kampeska Kapers, Lake Kampeska, Watertown, South Dakota
- June 16-17 — 12th Annual National Mountain Style S/D, Hoedown Island, Natural Bridge State Park, Slade, Kentucky
- June 16-17 — 4th Annual Fanchainer Festival, Marble Falls Resort Convention Center, Harrison, Arkansas
- June 16-18 — 4th Annual S/D Roundup, Buckeroo Barn, Roseburg, Oregon
- June 16-18 — Cup of Gold Promenade, Mother Lode Fairgrounds, Sonora, California
- June 16-18 — South Cariboo S/D Jamboree, 100 Mile House, British Columbia, Canada
- June 16-18 — Beginner Squares and Ballroom Dancing, East Hill Farm, Troy, N.H.
- June 17 — Trail Dance, Elementary School Gym, Lyons, Colorado
- June 17 — R/D Festival, Loretta Academy Cafeteria, El Paso, Texas
- June 17 — Strawberry Festival S/D, Middle School, Dewitt, Michigan
- June 18-25 — Callers' Clinic, Jewish Community Center, Cleveland Hgts, Ohio
- June 20 — Trail In Dance, Pomme Grove Hall Nemo, Lake Pomme-de-terre, Hermitage, Missouri
- June 20 — National S/D Convention Trail Dance, Walter Johnston Park, Coffeyville, Kansas
- June 21 — 22 — 6th Annual S/R/D Convention, Convention Center, Little Rock, Arkansas
- June 22-24 — 27th National Square Dance Convention, Myriad Center, Oklahoma City, Oklahoma
- June 23-25 — 25th Anniversary S/D, Alexander Henry Hi School and The Armory, Sault Ste. Marie, Ontario, Canada
- June 24 — Strawberry Shortcake Stomp, Sacred Heart Church, Delta, British Columbia, Canada
- June 24-25 — Mini Weekend, Imperial House Motor Lodge, Findlay, Ohio
- June 30-July 1 — Steamboat Days Dance, University Campus, Winona, Minnesota
- July 4 — 14th Fourth-A-Rama, Products Union Hall, Tecumseh, Michigan
- July 7 — S/D Festival, Convention Center, Ocean City, Maryland
- July 7-8 — 13th Annual Dam Dance, Flaming Gorge Dam, Utah

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- July 7-8 — 6th Annual Seaside Jamboree, Pensacola, Florida
- July 7-9 — EEASDC Summer Jamboree, Heidelberg, Germany
- July 7-9 — First Annual S/D Festival, Cutty's Camping Resort, Coaldale, Colorado
- July 7-9 — 10th Annual State S/D Federation Leadership Seminar, Central Washington State University, Ellensburg, Washington
- July 7-9 — Calgary Stampede S/D Roundup, Calgary, Alberta, Canada
- July 7-9 — Funstitute, McCall, Idaho
- July 8 — 3rd Annual Independence Day Dance, Arena, Norfolk, Virginia
- July 8-9 — Mini Weekend, Imperial House Motor Lodge, Findlay, Ohio
- July 9-13 — Indian Brave Callers' School, Harmony, Pennsylvania
- July 9-21 — Just for Fun Weeks, Sand Dollar Motel, Jekyll Island, Georgia
- July 13-16 — 21st Summer S/R/D Festival, Oregon Institute of Technology, Klamath Falls, Oregon
- July 14 — Tri-Valley Street Dance, Salt Lake City, Utah
- July 14-15 — Jekyll Island Fun Fest Weekend, Convention Center, Jekyll Island, Georgia
- July 14-15 — 5th Annual Dance in the Clouds, Jay Peak, Vermont
- July 14-16 — Annul White Mountain S/D Festival, Show Low, Arizona
- July 15 — Annual Barn Dance and Bar-B-Q, Blakely's Potato Barn, Alliston, Ontario, Canada
- July 20-22 — 9th Annual Thunder Bay S/D Festival, Thunder Bay, Ontario, Canada
- July 21-22 — 2nd Annual S/R/D Convention, Onondaga County War Memorial and Hotel Syracuse, Syracuse, New York
- July 21-22 — Hayloft Hoedown, Davis Barn, Mossyrock, Washington
- July 21-22 — 6th S/R/D Convention, Robinson Auditorium Convention Hall, Little Rock, Arkansas
- July 22 — Annual Asilomar Trail In Dance, Square Dance Center, Santa Maria, Ca.
- July 22 — Annual Hawaiian Luau, Underwood Armory, Salem, West Virginia
- July 22 — Bob Poyner Jamboree, PASARDA Hall, Fort Walton Beach, Florida
- July 23 — Northway Squares 10th Anniversary, Ponderosa Hall, Scotia, New York
- July 23-28 — SIOASDS Asilomar Vacation, Asilomar Conference Grounds, Pacific Grove, California
- July 28-29 — Black Hills 25th Festival, States Fairgrounds, Rapid City, S.D.
- July 28-29 — 25th Annual Black Hills S/D Festival, Central State Fairgrounds & 4-H Bldg., Rapid City, South Dakota
- July 28-29 — 8th S/R/D Festival, Student Hall, Marshall University, Huntington, West Virginia
- July 29 — Annual Rodeo Dance, Iron County Armory, Iron River, Michigan
- July 29 — District 6 Association Dance, Civic Center, Ruston, Louisiana
- July 29-30 — Free Dances, South Lake Mall, U.S. 30 & I 65, Merrillville, Indiana

IN MEMORIAM

A charter member of the Chicago Area Callers Association and Roving Director of the Illinois Callers Association, Daniel Larkin of Chicago, Illinois, passed away in March. Daniel was a square dancer for 37 years and had called for 33 years. He is survived by his wife, Bonnie, son Ronald, three grandchildren and two great-grandchildren. Our condolences to the family.

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